



BOOTHAEVEN'S magazine | issue six, autumn 2021. Interviews with Alkerdeel, Spine, Soft Kill, Moortrieder, Spirit Crusher and Violent Christians. Other contributions by Wangedrag.



Boothaeven's

Solene, Solene, Solene, Solene I'm begging of you please don't take my zine...

Yooooow, did you just grab yourself a Boothaeven's Magazine *light*? Damn, this thing turned out to be thin! Guess I'll have to keep the introduction brief, so the opening lines don't end up on both the first and last page.

'Yeah, but couldn't you just make it a tat thicker then? After all we do like to read as many pages of Boothaeven's Mag as possible.' Fair point, though you did pronounce 'Boothaeven' wrong. I like to think of it as a Flemish word, so the 'oo' in 'boot' is rather pronounced as the 'o' in for example 'mode'. Actually we say it slightly differently here in Flanders, but you guys don't use that exact sound in the English language, so this will do. By the way: the tip can come in handy if you want to talk about the band 'Wiegedood', which you should. The 'haeven'-part is also a Flemish word. Over time the 'ae' combination in our language got replaced by 'aa'. Again, not a sound that is used often, if at all, in the English language, but you might think of it as the 'a' in 'mamma mia' when an Italian guy says it in that funny whiny way. Kinda.

'OK, but couldn't you just make it a tat thicker then? After all we do like to read as many pages of that unpronounceable zine as possible.' Fair point. But doing a zine means you're very dependent on whoever is contributing to it. For instance you can do the standard question-thing: 'introduce the band, how is your scene, why aren't you vegan yet, future plans, playlist, last words...', yet end up with a great interview anyway. Or you can try to come up with slightly more original questions, but nevertheless receive generic trite responses. Fanzines, ugh.

Or *ugh-er* even: when an all enthusiastic interviewee out of nowhere decides to never speak to you again. Again (cf. intro to Boothaeven's Magazine numéro quatre).

Look, I'm not new to zines: I made an utter fool of myself with an infantile metalcore zine around '99. I vaguely remember interviews with local H8000

bands like Minotaur and Archai, but the rest of the zine's legacy got suppressed by my instinctive urge towards mental wellbeing (admittedly the act of storing it on a floppy-disc wasn't the brightest move either).


The beginning of '00 I had my fun with a goregrind/grindcore ezine 'Culture Club' which later on morphed into a free A4 newsletter. Did interviews, reviewed a crapload of free obscene goregrind CD's that needed to be hidden from my parents afterwards because, well, they really were obscene. Somewhere down the road I 'designed' an ignorant logo for a Last Days Of Humanity member's goofy side project, Kots (it translates to 'puke' which is applicable for both music and logo).

Anyway, here's my point: sure, I must have encountered ignoramuses, dipsticks and a third kind, but those abruptly stopping all means of communication when you're right in the middle of it, that's something new to me. I mean, who even does that (apart from Gaahl incomparably nailing it in the Vice documentary 'True Norwegian Black Metal')? I'm the last person to go all Fury-Of-Five on you and utter that 'don't talk the talk, if you can't walk the walk'-crap, but please, 'don't talk the talk if you won't talk the talk' either. Making fanzines, ugh.

So, yes, this is a Boothaeven's Magazine Light, but at least you now know how to pronounce it right, right? Alors, vamos muchachos!

Sincere, and I really mean that, gratitude to the people who contributed to this zine and the ones showing interest in it! Special shout out to: Ball Of Destruction zine, My War zine, Up Yours!, Addergebroed, Dogged zine, European Discipline, Rage! and other zine makers over here in Belgium. How do you even put up with it?!

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"Clearly if you like Blitz
you can understand The Cure."

SOFT KILL

Interview with Tobias Grave

Live pictures by Sam Gehrke

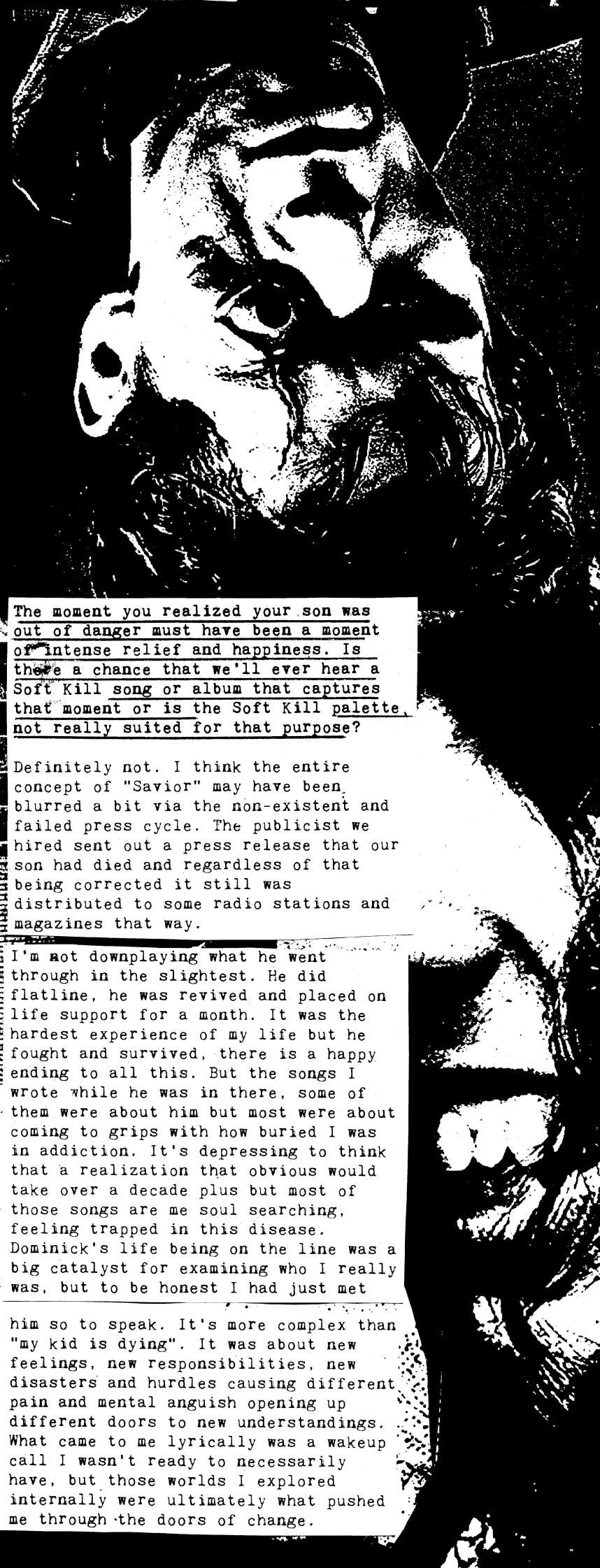
FEEL THE DARKNESS



A Decibel article about the latest album, 'Dead kids RIP city', was titled: "*Tobias Grave (Soft Kill) Gives Portland's Dead Kids A Voice*". With a concept like that, one would expect the record to be undeniably bleak or poignant, while in fact there's a lightness to it as well, albeit somewhat bittersweet. I do like the idea of using bright colors when painting the memory of those 'dead kids'; it conceives a sense of gratefulness, which is fitting for an homage. Could you tell us an anecdote/situation related to the life of one of those individuals that spiraled through your mind during the writing of the album?

There's so many to choose from. It felt like for a year straight I just relived an entire period of my life that was both heart breaking and beautiful to look back on. Spending time with people I keep buried inside my head.

I remember the night Zach DeLong (R.I.P.) crashed his girlfriend's car on Burnside. He dove out of the driver's seat and ran to my house, which became his home too seeing as how his relationship effectively ended at that exact moment haha. These big shifts in life, rooted in disaster, just happened so regularly. The fragility of your existence magnified times a thousand. We kinda had everything and nothing all at the same time.



The album is also about Portland, Oregon. It's a city that speaks to the imagination of many. A few years ago I stayed there for a couple of days and in a way it felt like visiting that progressive, somewhat weird and single, May '68 inspired aunt, yet with that nasty sting most of the bigger US cities have. And it felt rather small. 'Dead kids RIP city' obviously gives a more nuanced view... What are other noteworthy records or songs that really capture the spirit of today's Portland according to you?

No matter what you bury yourself in here, good or bad, you meet almost everyone seeking the same rise or fall. I don't know that anything captures today's Portland for me. There are bands like Alien Boy who make me feel so excited to be here but most of my definitive favorites are older: Poison Idea, Wipers, Napalm Beach, Joggers, etc.

When listening to the previous album 'Savior' I'm often touched by how heartfelt and intimate some of those songs are, so I can only imagine how that must be for you. Can you actually enjoy that record?

I go through periods where I listen to Soft Kill and times where I don't. I'm in a very extended, going on two year period where I haven't listened to the entirety of one of my / our songs unless it was a new demo for what's coming next.

"Savior" is a very uncompromising record. I'm proud of it but the songs that transport me to a place that feels terrible aren't the ones about my son. He's perfectly healthy and I usually only get emotional about that period when it's his birthday and all the photos from the hospital start popping back up on my Facebook feed.

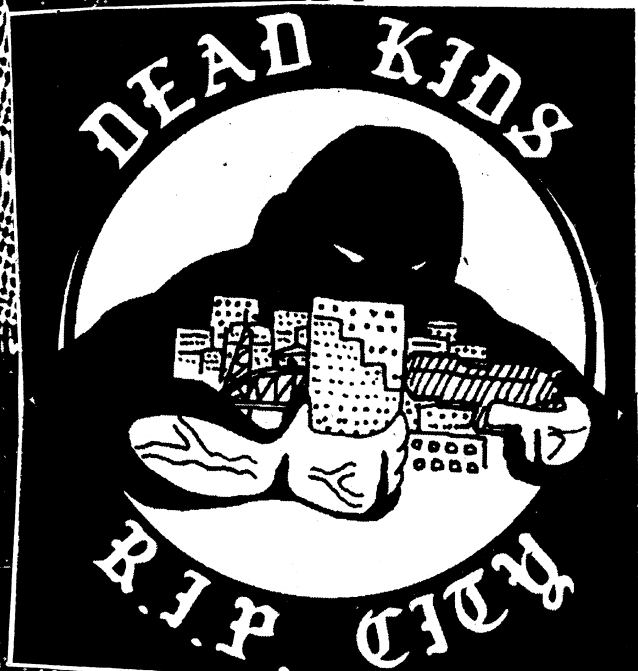
"Missing" is the only song that really fucks me up but it's not about Dominick nor is it a love song like I saw it described in a recent review haha. The way those words came to be and what they represent is probably the most direct glimpse at the addict mind I've had the displeasure of capturing.

The moment you realized your son was out of danger must have been a moment of intense relief and happiness. Is there a chance that we'll ever hear a Soft Kill song or album that captures that moment or is the Soft Kill palette not really suited for that purpose?

Definitely not. I think the entire concept of "Savior" may have been blurred a bit via the non-existent and failed press cycle. The publicist we hired sent out a press release that our son had died and regardless of that being corrected it still was distributed to some radio stations and magazines that way.

I'm not downplaying what he went through in the slightest. He did flatline, he was revived and placed on life support for a month. It was the hardest experience of my life but he fought and survived, there is a happy ending to all this. But the songs I wrote while he was in there, some of them were about him but most were about coming to grips with how buried I was in addiction. It's depressing to think that a realization that obvious would take over a decade plus but most of those songs are me soul searching, feeling trapped in this disease. Dominick's life being on the line was a big catalyst for examining who I really was, but to be honest I had just met

him so to speak. It's more complex than "my kid is dying". It was about new feelings, new responsibilities, new disasters and hurdles causing different pain and mental anguish opening up different doors to new understandings. What came to me lyrically was a wakeup call I wasn't ready to necessarily have, but those worlds I explored internally were ultimately what pushed me through the doors of change.



It somewhat surprised me that the (or rather 'a') vinyl edition of Heresy was released by the small Belgian label Weyrd Son? It's definitely an interesting label, not just for its great discography but also for the initial idea behind the label: a son releasing a compilation by bands covering the music of Snowy Red, his late father's music (hence the anagram 'Weyrd Son'). How did Soft Kill end up on that roster?

I think I wrote him and he was interested or already a fan? It's hard to remember. He does a wonderful job on his releases and really made his version of "Heresy" the benchmark edition. We're kinda oil and water personality wise and I don't think he's very fond of us but I'm grateful for that opportunity as it's the only SK record that ever was properly promoted and pushed in Europe. The rest have grown via word of mouth, which has its ups and downs.

Here's a bit from an older interview you once did: *"Europe is a great place to explore and it's been nice to see our fan base growing here. It's getting really strong in a bunch of cities but my favorite moments are when we venture to new places and get knocked from our comfort zone."* When was the last time you and/or the band were heavily knocked out that comfort zone?

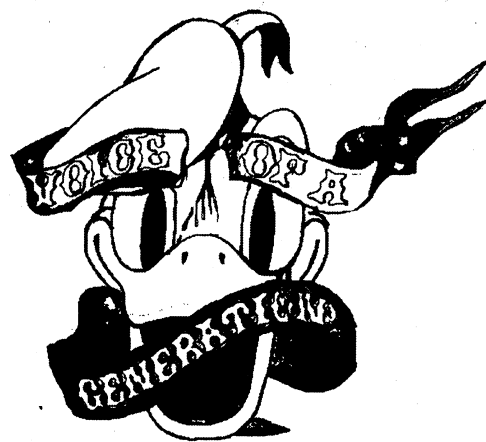
Roadburn might be a good example. I had a terrible time performing. Bits and pieces of that tour that lead up to it... playing small German villages with a band that drew a much older crowd seeking sounds far removed from ours. Some of those shows felt like a total uphill battle and were quite humbling. We've done a few off kilter support slots but that was the only time things felt pointless to us in the grand scheme of things, like hard work, whereas other tours we walked off stage kinda stunned at the reception despite the headliners direction musically.

The band mentions amongst others Gun Club and The Dicks as influences; there's the Blitz 'New Age' EP, artwork references to Beherit, Blitz again, Madball ('Demonstrating My Sadness')... Is post punk a genre for retired hardcore and metal dudes/dudettes? What guided you into things 'post', just merely time itself?

This is another narrative about SK that's incorrect. I didn't grow up in hardcore. I was just a punk from a small town and we listened to our fair share of hardcore and metal in the 90s but I always thought the aesthetics and vibes of hardcore during that period to be really far removed from what I wanted to see. White dudes preaching about unity and smashing anyone they didn't know on sight was hard to swallow haha. Outside of Boston at that time my circle of friends went from traditional street punk to crustier stuff like Disrupt, Dystopia and Amebix which lead to the hunt for harsher sounds. Around 98 or so we were pretty buried in black metal and early Napalm Death and that pulled me away from what had kinda taken over our area which was metalcore and youth crew, the latter of which I missed completely.

I felt really removed from wanting to be aligned with a group of people... early examples of just realizing I was wired wrong, I guess. It may sound weird but once I turned 17 or so the trope of finding solace in connections with likeminded individuals (re: musical taste) didn't really apply to me. Had it maybe I would have picked a different path and not wasted a bunch of time.


SOFT KILL



NO TUBE

It does seem like a lot of those people end up into or playing this kind of music but I really don't know what leads them to that. It's not that far removed from what came before it and I think that's an important part of the puzzle: Clearly if you like Blitz you can understand the Cure. At least that's how it went for me but I also grew up when the Cure, Psychedelic Furs and New Order were being played on the radio and on MTV. It was pretty much burned into my subconscious. I'm sure it's fun to put us in the box of "hardcore guys who play new wave" or whatever cause contrast like that has always sold records for whatever reason, but ultimately being my late 30s I personally just enjoy a wide range of stuff none of which is definitive of who I am.





That 'New Age' EP was something special though: Mackie from Blitz doing the cover art and Poison Idea's Jerry A. doing the vocals (on 'Fatigue'). Any fun/remarkable/... stories or anecdotes that happened during (or related to) that collab? Can you think of an equally legendary duo for a hypothetical new Soft Kill cover EP?

I mean the entirety of that project stemmed from Mark Rainey hearing my Blitz cover and letting his mind go crazy. He knew how much Poison Idea meant to us and started assembling the pieces and aiming big. I'm still totally fucking blown away.

We actually have another thing in the works that's similar so I gotta keep zipped lips for now!

I read somewhere that you like your (death) metal stupid. I'm guessing you're having quite the time then these days with that new generation of old school death metal bands (à la Maggot Stomp: "it's OK not to think"). Could you recommend some dumb & dumber you enjoyed recently?

In a way, is that something you miss with Soft Kill: not being able to write a really primitive song that works on a more visceral level, a song that can overwhelm a live audience with its brute force?

I regret saying that haha. I enjoy Portal or Teitanblood as much as I do Mortician. Lately I haven't listened to any of that stuff and feel pretty removed from being affected by it like I was as a kid. We would jam a lot of that stuff on tours just to be propelled down the road via something different, but I haven't found the urge to listen to heavier stuff in a long time.

I have completely ignored Maggot Stomp and the new hyped cartoon character death metal bands. Not cause I think it's trash, I just flipped into a different direction as I always do and have been mostly listening to 60's and 70's rock n roll. We're also preparing a new album which means I'm trying to find inspiration in stuff and that's ranging from the new Low track all the way to Raspberry Bulbs.

We have talked about doing a collab with Primitive Man which may be the only thing that could match what you're conceptualizing. We love those fools and it would be great to watch people split down the middle between loving it and thinking it was a total abomination.

OK, last question. I know there's the Soft Kill board game, but before actually realizing that thing, there must have been tons of different ideas pitched that were too farfetched or undoable for other reasons. So, what were the illest of them all?

Nothing is impossible! Our list for what's next is more psychotic than what you've seen so far so stay tuned haha!!!





MOORTRIEDER

Since Moortrieder is still in an early stage it might be interesting to go for a little introduction here. Could you briefly give us the main objectives for you to start this project?

Moortrieder is my personal vision of my origin 'Hessia'. With this project I work on a very personal level on long forgotten tales and myths of the Hessian past which were passed on to the Hessian population hundreds of years ago in form of books, folk tales and so on.

The story of the headless horseman (cf. Sleepy Hollow) is probably the most famous Hessian tale. Can you tell us about a Hessian tale you find particularly interesting and why it appeals to you?

A rather unknown tale I recently picked up again is titled '*Der Hexenritt bei Dieburg*' (The Witches' Ride near Dieburg). A short legend about witchcraft on Walpurgis Night and the reverence of the people towards these nights. This has since remained in my memory.

As far as musical influences go the band got compared to early Satyricon and Dimmu Borgir. The usual suspects, yet here it's accurate: the demo adequately recalls that early 90's atmosphere. Another more obscure band that was used to describe Moortrieder's sound is Disaster; quite an underrated act. What is it that makes you gravitate towards that specific style of BM?

I think it's mainly because I came into touch with the mentioned bands in my early youth and they have influenced me musically and also sound-technically since then. Albums like '*Dark Medieval Times*', '*For All Tid*' or '*A Touch of Medieval Darkness*' capture that specific atmosphere as hardly any other band has ever managed. For me these records represent the musical zenith of this genre.

Though a lot of people seem to appreciate that approach, it's seldom performed by modern BM bands... Do you keep abreast of recent developments in the black metal scene?

I don't follow the current black metal scene a lot but sometimes I take a listen to new releases. As I said before, the zenith of the creative period for me was until the mid-90s and I mostly get lost in the albums from that era. However, there are definitely a handful of bands from today that fully excite me. The last album I bought is Djevel's '*Tanker Som Rir Natten*', which is my personal highlight of this year.

You played all the music on the 'When Death Appeared' demo yourself, right? How does the creative process work for you?

Yes, all the music on the demo was written and recorded by myself. The lyrical concept is roughly worked out in advance to let a certain basic mood of the song arise. Then I start with the guitars and work out the song framework until everything stands.

That demo was released earlier this year on tape. I must admit I gave up on that format decennia ago, though it was nostalgic to see a picture of the actual tapes you used for the demo: these authentic '80s TDK cassettes... that were the exact same tapes I used for recording (and re-recording) radio programs. Do you have recollections of experiencing and collecting underground music before the high days of the internet? Was there a specific reason to use these tapes for the demo?

The fact that cassettes are currently experiencing a small revival cannot be denied. Even when this format was declared 'dead' back then I remained faithful to the cassette culture and I still buy original tapes as an additional item to my vinyl collection. A really important fact of the physical presentation of 'When Death Appeared' is that the music should also be immortalized on exactly the same medium as was used back then. As you have correctly recognized, these are original TDK cassettes from 1982, which I purchased some time ago for a lot of money. It was important to me that each cassette was the same model, the cases were original, etc. - It took hours of detailed work to draw the Moortrieder logo, create the cassette layout, draw them, print them, cut them out, etcetera in order to capture the dedication of that time.

A vinyl version of the demo will be issued via Mortal Rite. If I read about how committed you are towards the final outcome of the tape, then I can imagine it must be hard to outsource the production of the MLP to someone else...

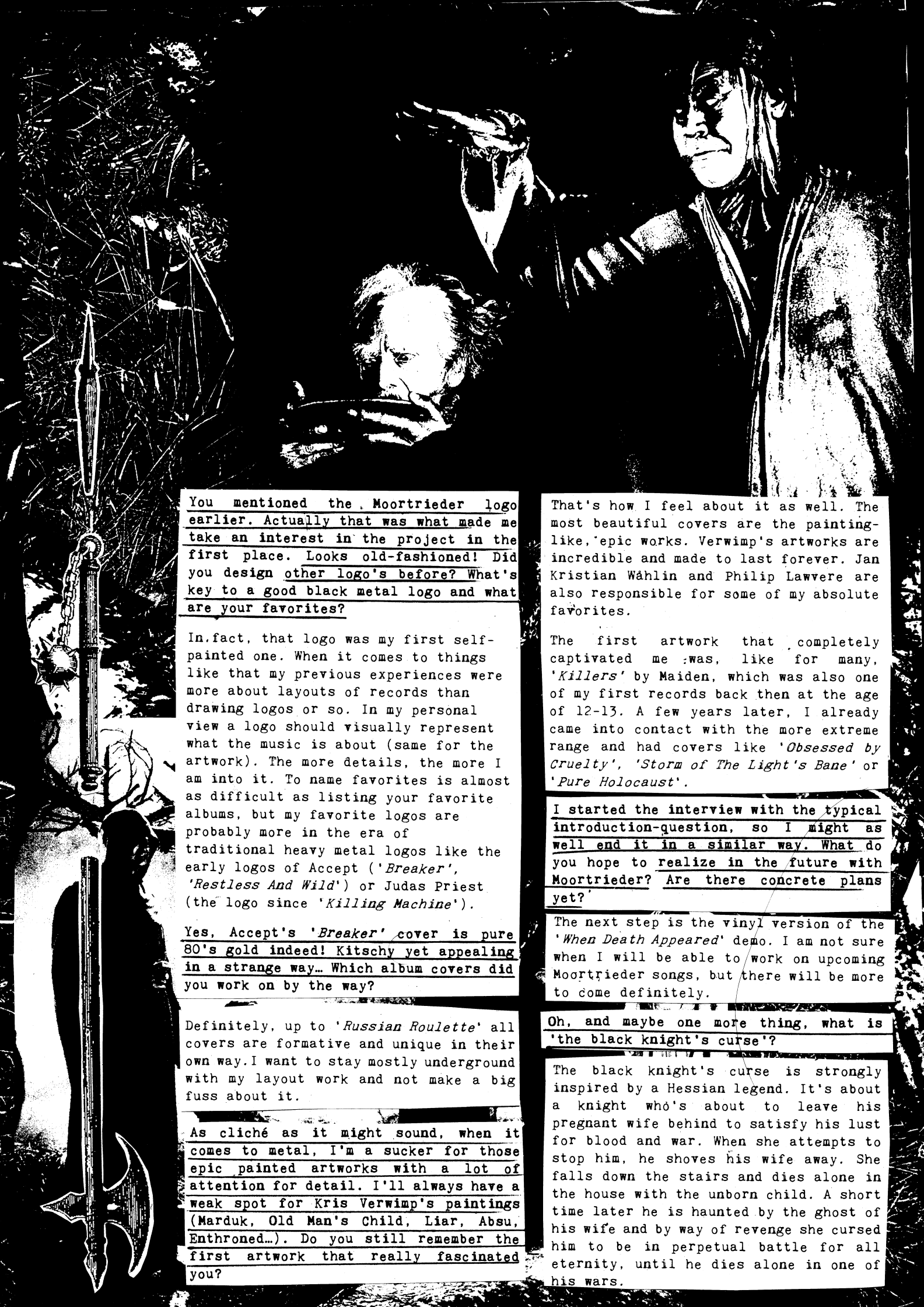
I know the work of Mortal Rite Records very well and know in which quality and passion the releases are published. In this case I can hand over 'When Death Appeared' in fullest confidence to Mortal Rite. That the release will be pressed on vinyl too is my only option, since I am a record collector myself and I appreciate these formats the most.

Most record collectors have one or more records they're particularly fond of, not just for the release as such, but also because of the way it came into their collection: a gift, a lucky or unusual find, whatever. Tell us about a record you have that means something special for you in that way?

There are countless stories of albums that mean a lot to me which came into my collection in the most diverse ways. Particularly noteworthy are the albums that you perceive visually while listening to them for the first time. The first time listening to a band like Sabbath or Emperor is a moment you never forget. Otherwise I'm a big fan of Teutonic Heavy Metal from the 3rd row - bands like Tyrann Pace, Sweet Cheater or Brainfever are a few sures of my German Heavy Metal collection.



MOORTRIEDER



You mentioned the Moortrieder logo earlier. Actually that was what made me take an interest in the project in the first place. Looks old-fashioned! Did you design other logo's before? What's key to a good black metal logo and what are your favorites?

In fact, that logo was my first self-painted one. When it comes to things like that my previous experiences were more about layouts of records than drawing logos or so. In my personal view a logo should visually represent what the music is about (same for the artwork). The more details, the more I am into it. To name favorites is almost as difficult as listing your favorite albums, but my favorite logos are probably more in the era of traditional heavy metal logos like the early logos of Accept ('Breaker', 'Restless And Wild') or Judas Priest (the logo since 'Killing Machine').

Yes, Accept's 'Breaker' cover is pure 80's gold indeed! Kitschy yet appealing in a strange way... Which album covers did you work on by the way?

Definitely, up to 'Russian Roulette' all covers are formative and unique in their own way. I want to stay mostly underground with my layout work and not make a big fuss about it.

As cliché as it might sound, when it comes to metal, I'm a sucker for those epic painted artworks with a lot of attention for detail. I'll always have a weak spot for Kris Verwimp's paintings (Marduk, Old Man's Child, Liar, Absu, Enthroned...). Do you still remember the first artwork that really fascinated you?

That's how I feel about it as well. The most beautiful covers are the painting-like, 'epic works. Verwimp's artworks are incredible and made to last forever. Jan Kristian Wählin and Philip Lawvere are also responsible for some of my absolute favorites.

The first artwork that completely captivated me was, like for many, 'Killers' by Maiden, which was also one of my first records back then at the age of 12-13. A few years later, I already came into contact with the more extreme range and had covers like 'Obsessed by Cruelty', 'Storm of The Light's Bane' or 'Pure Holocaust'.

I started the interview with the typical introduction-question, so I might as well end it in a similar way. What do you hope to realize in the future with Moortrieder? Are there concrete plans yet?

The next step is the vinyl version of the 'When Death Appeared' demo. I am not sure when I will be able to work on upcoming Moortrieder songs, but there will be more to come definitely.

Oh, and maybe one more thing, what is 'the black knight's curse'?

The black knight's curse is strongly inspired by a Hessian legend. It's about a knight who's about to leave his pregnant wife behind to satisfy his lust for blood and war. When she attempts to stop him, he shoves his wife away. She falls down the stairs and dies alone in the house with the unborn child. A short time later he is haunted by the ghost of his wife and by way of revenge she cursed him to be in perpetual battle for all eternity, until he dies alone in one of his wars.



VIOLENT CHRISTIANS

Interview was done for My War zine by Kristof Mondy, but remained unpublished. Violent Christians is a hardcore punk band from Austin, Texas. Their music is great. They're special.

I just have to start with this one: Why did you choose Violent Christians as a band name? Were any of you raised on Christianity and have bad dreams?

Big time think name good. Keep name. Avery always has nightmares and sweats the bed. Violence is funny.

So the band name ain't that important, it's just a vessel? As long as it sounds good, right? Violent Christians makes for a great logo though. Is the visual side of hc punk important to you?

Yeah for sure. Using older methods like ripping and gluing stuff together and just using a copy machine. Keep it classic, fast, and simple.

VC sounds relentless, there's no stopping once you hit play. What are the biggest influences for VC?

Lines. No speed no punk. Alcohol. Poison Idea. Don't slow down go faster. White Cross. Lockjaw. Vengeance. Anti. Rapt. Neos. Anti-Dogmatikss.

So VC goes for speed Pig Champion style mixed with Barcelonian Punk, both from the eighties era. Do you think punk was better then than now?

Definitely was better then. 80's Hardcore all the way. There's a handful of bands holding it down now, but it's hard to get it right. Even for us. I mean we just recycle old riffs or drum beats for the most part.

You're saying "a handful of bands holding it down". Which current bands would make it into your top five?

Subdued, Nosferatu, Brainsqueeze, Electric Chair, The Annihilated, Enemy One, Septic Yanks and probably a couple others we're forgetting.



You've released a demo and more recently a 7" with Roachleg records. How did that co-op come about?

For us: yeah demo good, 7" better. "I like other stuff they have released better". Joe is the shit. Big love for Joe. Big love for Roachleg. Chris knew him now we know him and it's great. He makes it all so easy. Shit's going platinum.

People always think the demo was better right. What is that about actually? Is that them just saying they are so cool they know the earliest recordings of the band?

That's your first impression of the band so you kind of expect it to remain a certain way. It definitely is a cool guy thing with some people, but it's usually a reactionary thing when someone changes it up on you.

The new 7" is called New Blood For A Dead City. What is that about? And what are the lyrical themes in general?

Colton doesn't tell us. He has many secrets. It's better that way. New Blood For A Dead City was actually supposed to be a split with Albert's super sick band PDP. But didn't work out and Albert was cool with us keeping the title. FUCKIN LOVE YOU ALBERT. He put that title on our first show flyer. It sounded sick so we left it at that.

So there's no need for intense themes in VC's music? You wouldn't write about the state of the world or the electoral comedy cup battle between Trump and Biden?

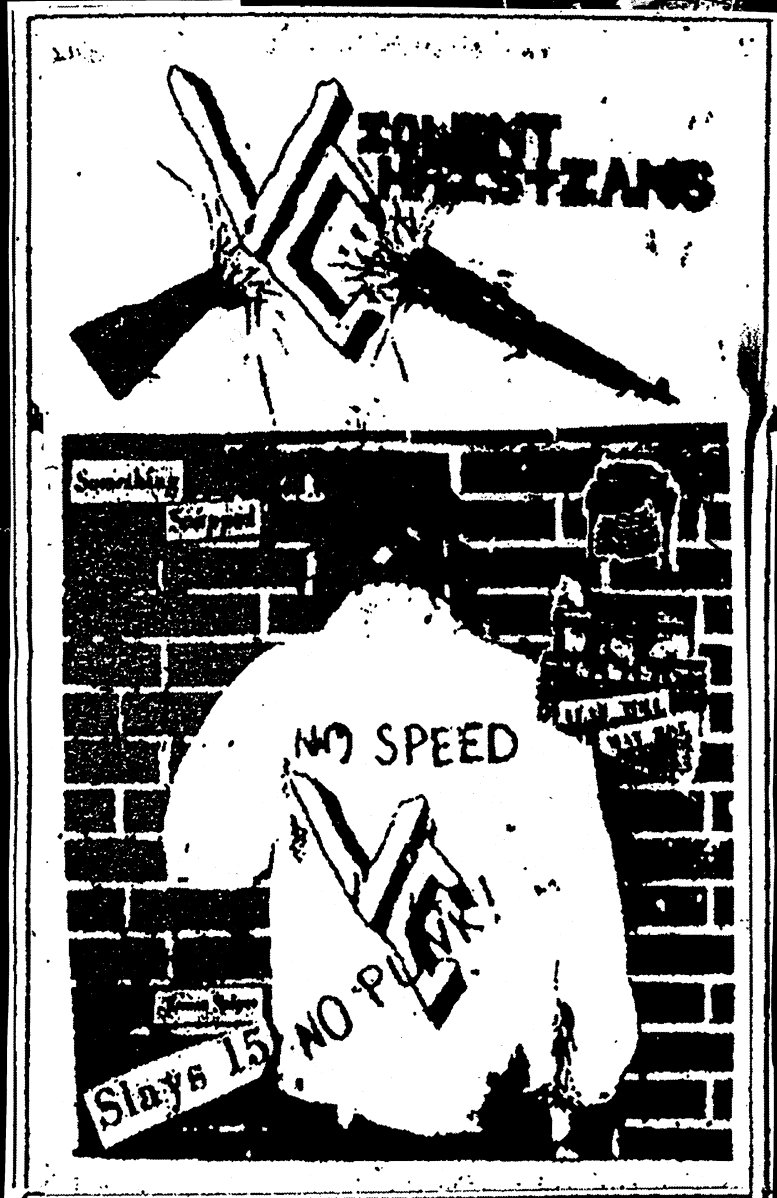
No just drugs and having a bad time usually.

Aight, what's up next for Violent Christians? More drugs and bad times? Or will you write an LP? How do you handle these dark 'COVID and lockdown' times?

Our singer Colton just got over Covid. Haven't decided on LP next or a split. We'll see.

What's your general message to the world? Will we see VC live next year? Any plans?

Our message to the world? No speed no punk. I don't think we have a message. Not sure what will happen next year, but we'll be here. Always have been. Always will be. VC is for the people by the people, liberty and death for all. Colton is a dead man, Ryan tortures Avery with dirty needles and hammers, Chris jerks off to dog porn, and Patrick has a Tool tattoo. Fuck you!



reviews

Is it just me or does your record stink?

Trhã Novej Kalhnj nno (Ixiol, 2021)

My wife referred to this as silly circus music. I haven't been to much circuses yet, so I don't really know what these nutters listen to, but if it's anything freakishly weird, then 'yes', one might refer to this as circus music. My wife and I understand each other. It's also black metal, the obscure kind. Pinpointing this project into the raw black metal corner seems like an obvious thing to do, but I'd rather disagree. After all, whilst the majority of these raw BM projects unveil a more repetitive and minimal approach, this Trhã thing twists and turns itself in every direction. A lot's going on and it ain't subtle. Every song is like an awful lot of songs at the same time: it's *Enthroned Darkness Triumphant* -bombastic, it's Wulkanaz' crudeness, it's advertisement jingles, it's 45 rpm by mistake, it's Horse-The-Band-ew!-ew!, it's rococo black metal, it's *De Efteling* muzak, it's nice, and no it's not ... a fucking black metal freakshow is what this is.

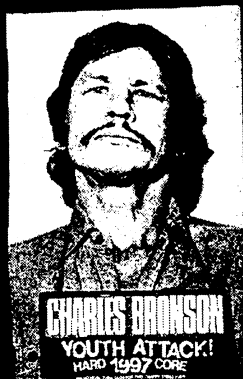
Rigorous Institution

Survival/Despotism
(Roachleg, 2021)

Hear ye! Yeah ye! This band. Unless you rather steer away from all things cold and somber, because, brother, sister, this sounds bleak, bleaker, bleakest. Two songs of ominous stenchcore debris to weigh you all the way down. Sinister crust riffs, sick, croaking vocals, threatening drum patterns, a pale production and eerie synths make for a nihilistic sound palette that should be welcomed by both Amebix-aficionado's as by those into punk inspired black metal. It comes to no surprise that this EP was released via Brooklyn's Roachleg; currently one of the more rewarding smaller record labels along with Convulse. With three Joy Division records in the crates, I already had a sad music collection. Adding this ep makes it depressing.

Balac Burning Dawn Of Vengeance (Black Gangreen, 2021)

People seem to be very much into this band. People seem to have forgotten the Perverse Hommage bands that have been down this road before. Surprise, surprise. OK, I admit it, that's a bit cheap from my part; while Valac is most certainly indebted to that Perverse Hommage circle qua sound and imagery, this one-man project out of Santa Fe still is as good as any other raw black metal project. Possibly better: the riffs are near memorable, the song structures are less tedious, there's a beautiful yet eerie intro to the album and even a smidgen of that typical Ancient sound emerges from time to time. In fact, if more of the same doesn't bother you then I cannot see a reason why you wouldn't go all bonkers for Valac.



Mescaline Maniacs self-titled ep
(625 Thrashcore, 2021)

I've been listening to power violence for almost 2.5 hours in a row now. That must incline toward the maximum duration tolerable for the human psyche before accidentally going into a Metallica/Abu Ghraib kinda situation. In addition it concerned the same six minute ep that was loopin' its cycle over my laptop speakers, and I'm not even into it all that much. Too much gangsta-beatdown-violence in their power violence; a rather atypical feature for a 625 Thrashcore band. Though the band may be on 625, they seem to be more into 916. Guess that's code for Sacramento-California, unless of course they really dig that digit for the digit that it is. Based upon song titles as 'For the Foos', 'Ain't Never Scared' or 'Licking Pavement' I doubt that. Bottomline: I won't be listening to this ep any time soon again, but if you're thrilled to hear powerviolence with a gangsta-ghetto-kick to it, yo, you might gave it a try, homie.

Darkthrone *Eternal Hails*
(Peaceville, 2021)

Here's the new Darkthrone; if you're even remotely interested in black metal or heavy metal in general you most likely checked it out and have an opinion about it. Not a single reason to review it and yet I felt the need to list five reasons off the top of my head as to why one should listen to *Eternal Hails*:

The songs. Catchy all sorts of metal, and they do doom now.

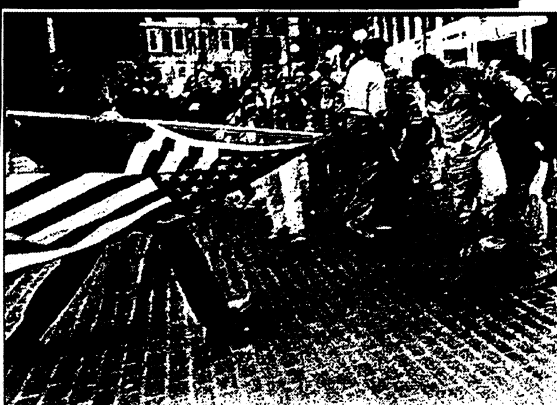
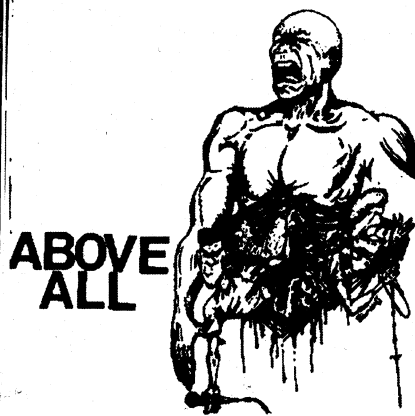
The sound. Obviously BM and a low sound quality go hand in hand, but this is different: it's like they threw a few decennia of sound techniques overboard and went for vintage, old crap. Exactly how a theme song to a random episode of 'Lemmy, Fenriz and Billy Gibbons walk into a bar' should sound. That Death Proof bar would be a nice setting.

There's creepy. Look, you can wear your corpse paint, your adult-seized Batman cloak, your loner sword and look all evil on a high-contrast picture, but in the end you're still the guy who's into the Renaissance fair a bit too much. The last three minutes on 'Eternal Hails', that's where it's at: cranking up the Carpenter-chills.

The artwork. What's not to love about a sea view slash space view seen from inside an ear canal? Also the Ex-Drummer scene wherein *Dikke Lul* (oder 'Big Dick') explains his name comes to mind.

The legend. I mean, c'mon, it's Darkthrone, the cult is alive still.

INSIDE OUT



INFEST

Perverted Ceremony *Cavernous Hallucinations* (Medieval Prophecy, 2021)

Perverted Ceremony's new ep is called *Cavernous Hallucinations*. Spot on: I've eaten portobello-burgers that are less 'shroomy. Compared to their previous output that whiff of psychedelia is something new. For the rest I'll willingly cut'n paste you a re-review. As my mamma repeatedly said 'never refuse to reuse'.

Perverted Ceremony *Perverted Ceremony*

A more joyous, enthusiastic sound (as in opening your record with a guitar solo)? Somewhat punchier? I don't know. It's also pretty fair to say that Perverted Ceremony hasn't changed their approach all that much on this new maxi. Which is a good thing actually, plus it allows me to cut/paste the 'review' I wrote last time... after all, this is a cut'n paste zine.

Perverted Ceremony - Sabbath of *Behezael*

The band that likes good ol' Beherit so much, that they made an album in their place. Even the photography has the faux-pas level extraordinaire of the black metal Pleistocene. You expected something original? Please, they're named 'Perverted Ceremony'. Nevertheless, they got me hooked.

(Maxi on Nuclear War Now, 2017)

DANGER

Blood Magic Medieval Dark Arts (Black Gangrene, 2021)

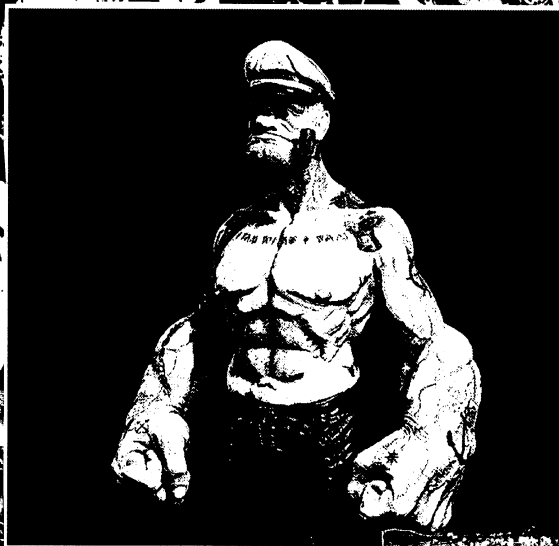
Make fun of youth crew song titles à la 'positive outlook', 'keep it up', 'still strong' all you want, but, brother-oh-brother, this shit ain't much better. Just for a minute mental picture this: 'Secret Paths to Sorcery', 'Funeral Winds Across Citadel Walls', 'War Horn Blasts in...', wait for it, '...Blood Moon Light'. Yeah, that's black metal lyricism level kindergarten. Same goes for the music: part 2nd wave Scandinavian black metal, part lo-fi raw BM and part noise. That's cute and all, but in the end you probably prefer listening to something less premature. Then again it's only a demo, so what did you expect? Something harder, better, faster, stronger maybe? Just because the cover looks so darn appealing? You know how dragon fruit looks awesome, but when you're eating it, you simply regret to not have taken that plain orange bloody orange instead. It's similar.

Candy Apple Sweet Dreams of Violence (Convulse, 2021)

How can something with a name so sweet sound that utterly vile? I mean, listen how that opening track comes in like a phat Eric Butterbean punch; that's bee-are-utal. Yet, at the same time Candy Apple brings fine hooks and melodies to the party as well. Loud hardcore-flavored garagepunk to both stomp and hum to. The EP was recorded and produced in the Blood Lust studio, home of the prolific James Trejo (City Hunter, Cadaver Dog, Veil II...); needless to say that the result is not a pleasant sound. Denver seems to have a lot of interesting punk going-on these days, Candy Apple being a fine example of that. Strong EP, I'll award it a Popeye.

Molde Wolhal Into the cave of Ordeals (Wolfspell, 2021)

"I can remember the first time I took Lucy to a nightclub. All the fellas ran up, they wanna run their fingers all up and down her neck. I said: "Uh-uh, don't do that". That'll make me mad as heck. 'Cause I love her. I love Lucy yes I do. And if you put your hands on my Lucy. There ain't no tellin' what I might do to you. I know what you're thinkin'. There's another fool in love. And you're right! I love my Lucy. And when I play with her, she feels so good. But wait! I better make myself understood. (...) It ain't what you're thinkin'. The Lucy I'm talkin' about, is my guitar." All credits to Albert King. That other blues King, B.B., wrote a love song sort alike for his instrument, Lucille. See, some people simply love their guitar. You know who seems to have a special relationship with his guitar as well? Monsieur Molde Wolhal. What gives me that impression? First there's the cover photo capturing the man standing legs wide apart in a cavern triumphantly airing his guitar to the photographer, as if he just then and there unearthed a surprisingly uncommon fossil. Yeah, that beloved old-school Immortal type of cheesery! Secondly: his black metal. People who know music might say something intelligent about it, but allow me to summarise as follows: 'riff, riff, riff again. Come on in riff lovers! We got black riffs, heavy metal riffs, heroic riffs, Norse riffs, we got hot riffs, cold riffs, we got wet riffs, we got smelly riffs, we got hairy riffs, bloody riffs, we got snappin' riffs, we got silk riffs, velvet riffs, Naugahyde riffs, we even got horse riffs, dog riffs, chicken riffs! Come on, you want riffs, come on in, riffs from dusk till dawn!'



SPIRIT CRUSHER



" Your own perspective might change
and you might realize
that a lot of what we do and say
are simply whispers compared
to the roar of the world... "

Interview with Dominik Elberskirch
Live pictures by CallxMexKiller

Spirit Crusher is a somewhat older band (as in: the people involved aren't the youngest anymore, at least when having HC standards in mind). What is it that makes you want to continue participating actively in this youth movement and what is it about the genre that keeps you interested (as a fan)?

Good question to start this thing off. First off we have an age gap in the band. Three of us are definitely on the other end of the "not the youngest" spectrum, while our two guitar players have both just turned 30 last year. It kinda blows my mind that we've started this band 7 years ago. Feels more like 2-3 years ago.

I always wondered when I was younger, if I would stop being interested in hardcore and if it would be a gradual process or a sudden break. But with doing SC and all other low-key activities I'm still interested in, it feels very natural to me to be involved and to stay active. I guess my true north in this regard is as long as it touches younger kids' hearts and if they can relate to what we are doing and we can push their bands and projects there's a place for this band. And it feels like a gift to have a release.

As a fan I'd say it's the intensity, the inspiration, the surprises, when people create something and it touches me and I can relate to it.

I also got lucky that most of the hardcore kids I truly got to know over the years have hearts of gold and are willing to change things, to move their surroundings forward, overcome learned behavior, and call bullshit when they see it.

Part of what keeps me interested is the social aspect. I've met lots of people, interesting characters, all unique in their own regard, and there's something that connects us however different we might be. I also appreciate being able to be in touch with people several years younger or older than me, which in other settings would never occur. And of course every once in a while a 7" by some 18 year old kids drops and completely blows your mind.

It's probably asked often, but does the name 'Spirit Crusher' have something to do with the Death song? Ha, every time I come across the band name I automatically make it sound like that Schuldiner-refrain in my head: 'Spirit crushaaaa'.

Any (death) metal fans in the band?

This comes up once in a while, but the name does not come from the Death song. However I'd be lying to say we weren't aware of it. And if I think about it, Andy, our guitar player, might be into the biggest variety of metal, because he's a sucker for all heavy guitar music.

And would you ever consider naming your band after a song... What would be a great pick?

I mean it all depends on the song title, but naming a band after a song is something I'd definitely consider. Best case scenario is you already have that name for a project / band and that happens to be a song name or a line from a song.

Friends of ours used the name of our song 'Force of Denial' as inspiration for naming their band FOD, which was really cool, because I love that song and it's been in every live set we ever played. Check them out. New release coming soon on DBNO.

Another great recent choice is 'Almighty Watching', which features Kyle Niland from Glory and Dead At Birth Fanzine. That's a cool quote from 'I Against I' by the Bad Brains.

I guess if I had to find a name for a band, I'd probably dive into the lyrics of Uniform Choice's 'Staring Into The Sun'. I know of one quote I'd use as a zine name, and I think there's enough gold in there waiting to be mined.

FRI. 22/03	ALTERNATIVES KULTURZENTRUM RECKLINGHAUSEN
SAT. 23/03	UTERBEI UND GEFÄHRLICH HAMBURG
SUN. 24/03	JUGENDZENTRUM MASTERRODE MAASMECHELEN

Both SpiritCrusher records were released through London's The Essence. They sure released some noteworthy music (Burn and Fireburn immediately come to mind), but it's not the most prolific label either. I can imagine it wasn't the first label that came to mind when you were thinking of releasing the EP in 2016. So, how did you end up on The Essence and will they release the next record as well? Also: Erste Theke Tontraeger didn't come into the picture?

For us collaborating with The Essence on the 7" and later the LP was exactly what we needed at the given points we were at as a band. With the 7" you have to bear in mind that we were a demo band at the time, obscure for most people, and we hadn't really played many shows. We had a bit of a following of really dedicated kids who really got those shows going for us and our aim has always been to play as intensely as possible, but that was it. So obviously when we thought about who might get what we were doing and whom to approach about working together there weren't too many possibilities for us. There were quite some labels, but either from their or from our perspective we didn't fit their roster and it wasn't like many people were coming to us to offer us to release a record. We gave out a number (24 in total) of promo tapes with the songs of the 7" on it to friends with connections to labels or people running labels, but that was a bit too low key in retrospect I guess.

So Adam first of all understood what we were about and him putting out our 7" gave it more reach, than putting it out by ourselves or any other label we thought of might have given us in that moment. So with the first press being sold out in a matter of weeks and a second press also gone, we talked about having plans of recording an LP and he asked us if we wanted to collaborate on the second project without even having heard a new song. We agreed on the spot. I guess this must have been around late 2017/early 2018.

Erste Theke Tontraeger (HTT) is our good friend Thomas. For some reason in those early stages of the LP we never really had a conversation about working together on a release. It sometimes works this way I guess. But he was really the backbone of running our preorder and the LP distribution on the mainland. Without him we would probably still be packing orders.

If I look back at certain moments in the band's history most of it was a product of time and space and the opportunity that arose from it.

And regarding the last part of your question, currently we are working on material for a release on a different label.



Speaking of that new record. Can you already tell us something about it? What's the musical direction the band is evolving into?

We've been working on new songs during the past couple of months with the goal of writing another LP eventually. After "Whispers Against The Roar Of The World", we felt like we had more songs in us, so we all agreed to work on a new record, not knowing if this might be a 7", an LP, or something else entirely. And at some point it was kinda clear that our goal was to write another LP.

With the experiences from the last releases we tried to do a different approach in terms of songwriting and finishing the songs, like giving ourselves a bit more room to work on them or to test different ideas. We've done 3-4 weekends at David's (1408 Productions) studio, doing a mix of working on existing song ideas and pre-production recordings and this has so far led to results we're already pretty happy about.

I think we realized that when we work on songs as a five piece and in a positive but focused setting, it's intense, but the energy is exactly what



we need. Before we had a more fractured approach, where most songs were musically finished, which mostly has to do with the fact that we live in three different areas (with Mannheim as center) all 3-4 hours away from each other.



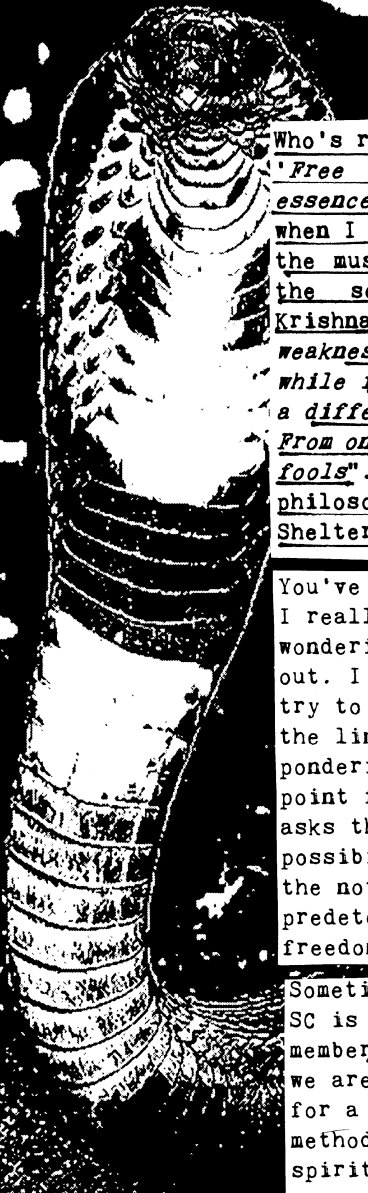
It's hard to say in which way we might be evolving, but I dig that the new songs also have what I'd call a signature SC vibe, but there's a couple surprises here and there. Nonetheless, we're not gonna change our style entirely, but I guess with a band where you have four great musicians and some dude who just tries to slap his vocals on stuff, it's just natural that songwriting and influences change and evolve. Also it's kinda cool to see how everyone brings ideas to the table and what those lead to when a song is finally finished.

'Screaming for a change', 'Speak out', 'Still screaming', 'One voice', 'Call to arms', 'Songs to scream at the sun'... Is 'Whispers against the roar of the world' a more acquiescent stance? Hardcore kids that grew up?



I think of it not as acquiescent, but more as an observation. Your own perspective might change, and you might realize that a lot of what we do and say are simply whispers compared to the roar of the world, but that is simply a reminder to listen intently, to be open especially to quieter things, people who might not have a strong or loud voice.

And on the other hand we've covered 'Screaming For Change', because that also resonates with us. That's it. There it is. Always the two sides of the coin.



Who's responsible for the Sartre line in 'Free will' ("existence precedes essence")? It's actually funny because when I was reading the lyrics along with the music for the first time I thought the second paragraph sounded kinda Krishna: "There's a difference between weakness and kindness, Power's in one, while in the other is blindness. There's a difference between guidance and rules, From one comes wisdom, from the other one fools". Are you inspired by (Eastern) philosophy, or rather the school of Shelter/Cro-Mags?

You've really done a deep dive here and I really appreciate that effort. I was wondering when someone would point it out. I think with a lot of my lyrics I try to put some sort of ambiguity into the lines I'm writing. Most often it's pondering upon a subject, and at some point finding a conclusion. 'Free Will' asks the question whether there's this possibility and whether to adhere to the notion that everything is predetermined or that I have the freedom to choose my path.

Sometimes there's this conception that SC is a Krishna band or some of us are members of Krishna Consciousness, but we aren't. I'd say we as a band stand for a firm belief in this life and the methods of science and rationality. Our spiritual approaches to our own lives are as many as we are individuals in this band. Our emotions play a big part and that's why we are a hardcore band.

As an individual, I have been practicing yoga for a number of years and there's a lot of approaches which allow me to achieve a focus that I can't yet attain through meditation. Stillness of the mind fascinates me in a way. Zen meditation as well. So this is where some of the ideas come from. Alan Watts, Shunryu Suzuki, Jack Kerouac and C.G. Jung, plus the many friends that have pointed me in the right directions such as my wife Julia, or my friends Pat and Pawel from Poland. They all have been valuable teachers to a self-taught human being.

So what are the most valuable lessons you learned through hardcore, for you as a person? Everything taken into account, would you consider this to be more valuable than the music as such?

Being open to different ideas. What I love about it, how easy it is to engage with one another. Simply because of this thing that acts as a common bond. That you can affect positive change, however small, in your immediate surroundings. That it's inspiring to see like-minded people do great stuff. To challenge your own comfort zone. That you got a potential best friend in every city and that only time and space prevent you from hanging out as much as possible. Kids finding their paths and carving their ways. Developing the audacity to do things yourself.

I appreciate all the great memories of situations and moments I've collected over the years. It's what I wish to happen to every hardcore kid, that they'll end up with a heart full of great memories and inevitably a couple bad ones.

I think that even though the music over the years stays important the other aspects reveal their true worth. Friends you only share brief moments with, but you share a deep connection with. Inspiring individuals showing you paths you didn't know were there. The richness of culture, simply because it makes you curious to widen your horizon and hear and read more.



Something totally different. Crazy as it may seem, you brought a thing from the past back to life: an old school internet message board. A simple matter of pure nostalgia?

The first installment came as an idea of Andy (SC's 'guitar player and Spark singer) and Fabian (longtime friend of mine and bass player for Spark, DBNO CEO). They sparked the idea and did it on a terrible free advertising-paid board with an user interface from 2002 or so. Full on unusable on smartphones. So once this incarnation died a slow death of neglect a couple of months into its existence I started researching for a decent open source board software, which would also work with smartphones, so people could do everything on their phones (nobody's gonna sit on their laptop just to post on a messageboard). So with the technical background I have, I set up a server and installed the software and it's been running for more than 1.5 years now. It's never super busy but it has a core of people from different backgrounds and countries who regularly post there and I appreciate that a lot. However the technicalities are just one thing. There is a group that is the center of the operation: Andy, Fabian, Joel, Flipper and myself.

Nostalgia. In a way. But honestly I see it as a social experiment. Helped me stay in touch with people I knew and got me in touch with new people. So that was really helpful during this time we're just living in. I also find it interesting that with everyone fighting battles on other platforms, there's actually very little to no drama (which might be terrible for some, but in the group we are pretty happy about it).

I have a column half-finished for a half-finished zine I'm working on with a bunch of half-baked ideas about other aspects to this question. I think what I find valuable is that there's no money involved in running this thing. It's not a business. Everybody sees the same postings, the same timeline, the same photos. A shared reality. It's an approach that has been termed de-platforming. Out of the silos of corporate platforms and running stuff yourself.

Low-Key. Schism-Free.

What were the, say, the three most memorable insights you learned from posts on the board (and we like our pure trivia as much as the philosophical crap).

Before I bring the most memorable things to the table, another insight is that the board will always get a technical hiccup when I go on holiday or when I'm tight on time. Never when it's convenient. Happened last year and it happened again this year.

Don't know if these are insights, but rather moments and sometimes just simply good threads.

1) Rich Perusi from Stop & Think fame saying "it sounded like something I had been missing for a long time."

2) Chris Free, a young kid from my area, had been listening thoroughly through all the early 90ies records chronologically during the pandemic. He discovered the Lifetime 7" and got really into it, while literally anyone else was like "ok, this might not be THE record when we think of Lifetime". Check his Influences monthly newsletter, while you're at it.

3) During the Covid Lockdown times the playlist thread was one of my main staples to have a bit of variance in entertainment. Same goes for the "NON-HC Thread". Discovered so much great music through it and it's all over the place. When every couple of moons someone posts a suggestion in the Intromosh Record Club and everyone gets wild and shares their stories.

And now we're on that route anyway, just for the sake of it, could you give the following statements a thought? Would you consider them to be true or false:

Suppose Keith Haring was active in the early HC/punk scene (say, like Raymond Pettibon or so), then the first record that would truly deserve a Haring cover would be the Underdog demo.

Underdog feels close to the vibe I'm getting from Haring. So even though the timing for them wouldn't probably have worked out, this is as close as it gets for me. I feel like there might be another band, but I can't quite put my finger on it. So I'm with you on this. Even though the vibe of the demo would have been completely different. Just because you brought Haring up, I feel like him doing Living Colour's 'Vivid' record would have been a great fit. Just a random thought.



-- and Haring would overclass Sean Taggart
with his work.

I guess if it was between Basquiat and Taggart I might be rooting for Basquiat, but Haring is in a completely different sphere in terms of style. His works have a depth while being aesthetically pleasing in a pop-cultural kinda way. Where with Taggart it's that the fascination for his work comes from the ugliness and the raw drawings be it a flyer for the Cro-Mags, AF's Cause for Alarm (gotta love the demon) or the Crumbsucker LP. I love both their work, but it's like comparing apples to oranges.





In 'the-HC-dream-team-band' Gavin Van Vlack would play the guitar. (+ if true: name one or two GVV songs that can make your point/ if false: name one or two songs from the guitar player you would pick over GVV that can make your point).

For me it would probably be a tie between Gavin Van Vlack and Vic DiCara. Choosing simply two songs to make the point is hard, so I'll go with three: Inside Out - 'Undertone', Beyond - 'What Awaits Us', 108 - Vic, I've seen 2 Krishna bands in my dreams - 'Son of Nanda'.

However GVV might be easier to get along with, so that HC dream team band with him would actually work out, while the other might not.

If Die Kreuzen and Hüsker Dü had chosen other band names, they would be praised (more).

The question here is if that's only in our perception or in our respective bubble. I mean Hüsker Dü's 'Candy Apple Grey' came out on Warner Bros., and I think in more 'pop punk' oriented circles they are definitely an appreciated household name. Don't know if using umlauts was such a great idea, even though it worked for Motörhead. Must have stumbled upon them randomly without knowing the band name and just have phases where I listen to them a lot. 'The Girl Who Lives on Heaven Hill' gets me every time.

Personally I might have fallen victim to neglecting a band due to their name a couple of times in my life. Die Kreuzen is definitely such a band. So you might have a point there.

The second half of Slayer's 'Ghosts of War' (on: South of Heaven) is one of the hardest songs ever. (if false: give us an alternative/ if true: what are your favorite Slayer songs)?

South of Heaven is probably the only Slayer record that I occasionally spin and really dig. The buildup of the title track could also be a hardcore song if it wasn't for the vocals. The speed change at 1:44 hits home every time. But speaking of hardest, 'Ghosts of War' might be Slayer's hardest, the riffing from about 2:00 on is just so great and so mean at the same time. For me personally it's a bit of a bummer that the first half of the song consists of one of these typical Slayer "stress" parts.

Hardest song for me personally is Damnation AD - 'No More Dreams'.

THE STRAIGHT EDGE

MAKING GERMAN HARDCORE GREAT AGAIN!

Spirit
Crusher

SLAYER

STARX
NEW

17.06. Baracke, Münster
18.06. Sabot, Wiesbaden
19.06. Ex-Black Hammer, Leipzig



SPINE

" absolutely insane to see one of the
best bands to ever play cover
your song in front of you."

Interview with Antonio Marquez
Live pictures by Billy Buck

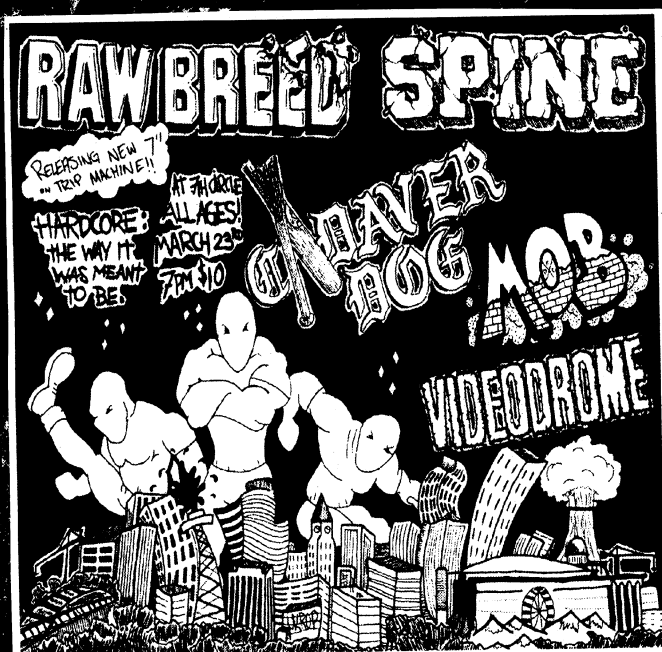


SPINE exists for almost a decade now and has released a consistent repertoire of fast, aggressive hardcore songs. Yet there's a slight shift in the band's musical approach with each release, and that comes remarkably clear when you take a look at the artwork of the records: at first there's a dark Youth Crew aesthetic, then there's the Deny EP that taps heavily from the Infest/Dropdead visuals and with Faith and L.O.V. we get a rougher more distinctive edge. Are you deliberately exploring various facets of the HC spectrum with Spine?

SPINE has always had firm footing in the interests you've described above. I don't think it's too much of us exploring various facets within the spectrum of HC but more so exploring the interests of what the band was built on. We've always mixed a lot of youth crew, USHC, and powerviolence on releases. But I think what we've been doing is leaning more into those influences for a full bodied release as opposed to just tracks here and there. The formula has always been to play fast and aggressive music that we like.

Do you already know what direction SPINE's heading for with the upcoming release?

You'll see us building more on LOV and Time Has Gone vs other releases, sonically. Fast and relentless with little opportunity for breaks!



You used to release the SPINE records through your own label, Bad Teeth. I read somewhere you started to dislike that label? How come exactly; after all, Bad Teeth did some strong records...

John ran the label and we always just wanted to release our own records. However, it became such a huge responsibility and undertaking for him that he no longer wanted to invest his time in doing it. Which I can't blame him for. It's also why we decided to find a new label for "Faith" because John didn't want to self-release any longer.

I always figured SPINE would make for a great Youth Attack! band. You definitely fit the mould of bands like Civilized, The Repos or Cadaver Dog. However, the band somehow ended up on the Bridge 9 roster. A beautiful accomplishment, but I can imagine some B9 fans not getting into the punishing SPINE sound, or, on the other hand, being overlooked by people that dig that aggressive HC style. Is that something you experience?

I think the assumption of possibly being overlooked on B9 and B9 fans not being able to connect with us is probably valid. Bridge Nine is a great record label. One of the best/biggest independents within our genre, however stylistically we don't really fit the roster. But that was part of the attraction. Doing something different



with a label that wouldn't fit. I assumed those things of potentially turning people off or being overlooked. But I've always been about going against the current and not with it. However, we've never really looked to cater to what other people "think" the band should do. We just do what we do and focus on that. Not changing ourselves to appease the blowing wind in HC for that moment.

The Repos are a sick band; doing a split EP with them must have been great. From all The Repos songs; why did you chose to cover their 'The kids don't care'? What did you think when you heard their version of the SPINE song for the first time?

Always thought 'The Kids Don't Care' was one of the best tracks (also kind of funny if you read the lyrics without music). John (original drummer) brought up the idea and it really fit with what we wanted to do. So we did it and added our touch to it. Aaron (from The Repos) loved the first 7 inch and they chose to cover 'Release'. I actually chose to not listen to that specific song on the split until after we played our record release show together. This was when they decided to cover it live and it was absolutely insane to see one of the best bands to ever play, cover your song in front of you. Amazing!

Shall we do that same exercise again? A new split ep today: with whom, and which song of yours should they cover and vice versa?

I'll give you 3 off the top:

Sex Prisoner should cover 'Cavity' of Deny and we'd cover 'Loaded Dice' of Tannhauser Gate

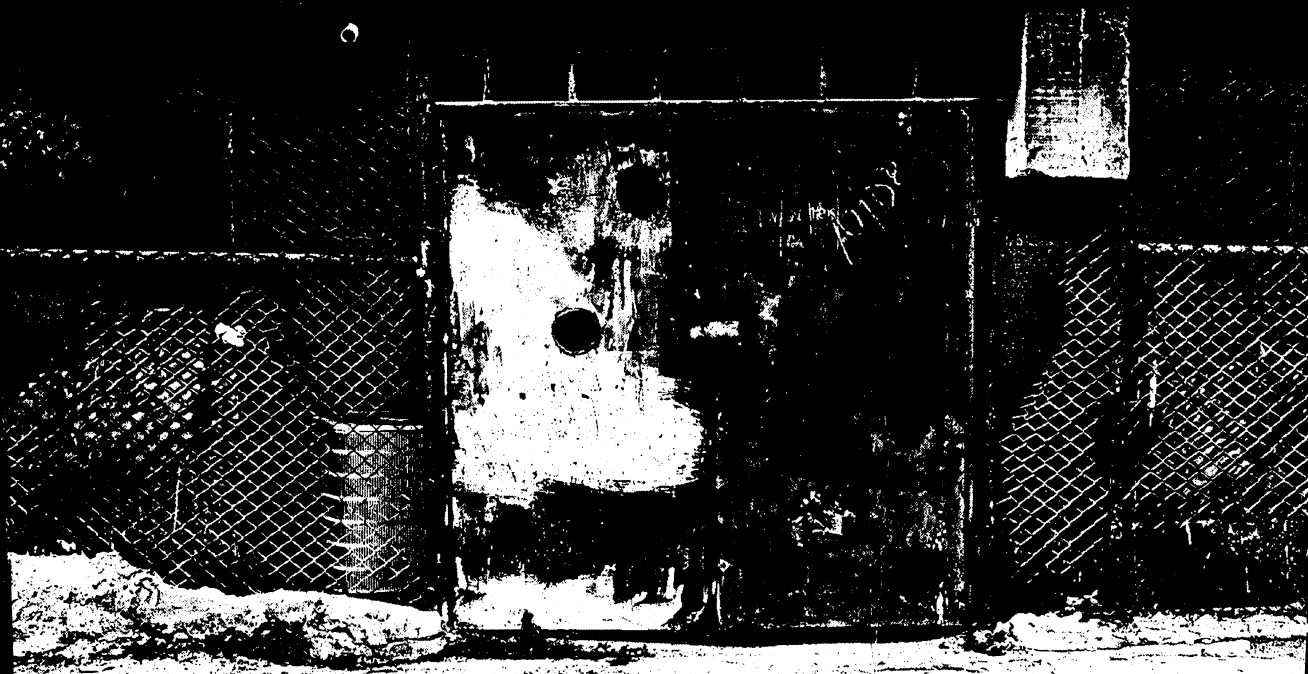
Regional Justice Center should cover 'Fantasy' of L.O.V. and we'd cover 'Amnesia' of World of Inconvenience

Devil's Den should cover 'Severed Tooth' of The Repos split and we'd cover 'God' of Barbed New Religion

No real reason as to why other than I love those songs from those bands and think those songs we have would complement their style very well.

HARDCORE MAYHEM

SPINE



You came in touch with HC via your dad's records, right? When you think about it, you're probably part of the first generation that can actually say that! Did you, or do you still share some sort of father-son hardcore moments together?

Outside of my dad coming to gigs we don't share many moments. My dad is a poser dude haha. He basically left his interest in NY when he moved to Kansas City but luckily, I keep it alive.

So he must have been part of the early NY HC scene then?

His friends saw AF at CB's in '86 with the Cause for Alarm line up. But that's really it. He rolled with some guys in the area doing punk shit but nothing really to write about.

For the latest record, L.O.V., you worked with the Denver based illustrator Cain Cox. The guy easily blends an old school death metal- horror vibe with visuals from the current tattoo culture, as well as imagery we know from old time HC flyers. What do you look for in a HC cover?

Cain is an amazing artist and we were fortunate to collaborate on a few different designs. I'm really looking for people who can bring some of our ideas to life in the best way. Choosing an artist really depends on the message

we are trying to make. Album covers contribute but we look at all pieces of art to judge an artist.

So what was the main message you wanted to make with L.O.V.?

That human nature always takes over even in instances of perfection, it's never perfect. When we have exhausted all means to civility with one another, all that is left is violence. The record is a progression of those ideals from start to finish.

I really like the short Lavos snippets between the songs on L.O.V. You don't hear it often, but salsa works surprisingly well in combination with SPINE's aggressive punk outbursts. Could you direct us towards some other great salsa tunes?

Thanks! I think you'll continue to see us mix some of that sabor with future releases. I think it's important to mix those pieces in since they are so ingrained in myself. I'll give you a few to check out:

Ray Barreto - El Watusi

Willie Colon - El Grand Varon

Ruben Blades - Plastico



A few years ago Freddy Alva wrote a piece for NoEcho about the Hispanic impact on the early NYHC scene in which he sums up an impressive name of scenesters. It definitely proves some sort of a Latino involvement, but I don't know if it really makes the case for a Latino impact on the scene as such, rather than the impact of the scene on these young Latinos. What's your point of view on this matter?

I would agree to a certain extent. A lot of these were Latinos who also so happened to play punk and hardcore. But there wasn't a lot of opportunities early on where those Latino influences really came through the music. But there is something to be said about seeing a Latino playing music (as a Latino) and having that be just as impactful. That type of representation is super important. So I think it truly depends on how you look at it. To me,

it's important to have songs in Spanish (we have one, and we will have more on the upcoming LP) as well as, interjecting some traditional Latino music within our songs when it makes sense. To extend the representation beyond playing the style of music but also adding a piece of our culture into it as well.

And lastly: on the Subhuman EP, after a ridiculously heavy, final breakdown part, there's a small audio clip out of the rehearsal room (or so). What exactly happened there?

Ha! John was recording his drums and the entire time Alex (guitarist) was trying to throw him off his game and make him fuck up by making faces and doing stupid stuff. John was able to nail the take and threw this head phones off and that's what you hear! Great times!



Something for zee true connoisseurs.

Back in university we had this course that learned us to transcribe and interpret texts written in Middle Dutch (a late medieval form of Dutch). This might sound more Indiana-Jones-in-a-wheelchair than it actually was; in fact that class very much sucked the life out of us... The professor on the other hand seemed to enjoy the whole weird word parade heartily. Taken aback by our lack of enthusiasm he clarified that the enjoyable part wasn't the transcribing of the sentences an sich, but recognizing the various references in the texts: a critical nod to the holy scripture, a naughty double entendre, the slandering of a celebrity, and whatever else these OG's indirectly wrote about. To quote him: *'t brengt ons intellectuele bevrediging'* ('it brings us intellectual satisfaction').

I agree, it's dorky and I wasn't really feeling it either until the dumbed down version stared me right in the face. Now I wish I could mention a more crucial band here, but then my story wouldn't add up. So it was 'only' NOFX (if you agree on the 'only'-part, you need to read 'the hepatitis bathtub' book of theirs and change your mind). There's this neat NOFX ep called 'Fuck the kids': I've always liked it, even though it's baboon-butt-ugly-looking. Yikes, there's even puke and a punk puppet on the cover.

And yet in some way that cover adds value to the ep. The artwork is in fact an older NOFX ep ('The PMRC can suck on this') screwed up by Propaghandi at first (and released by them as 'How to clean a couple o' things'), and then once again messed up by NOFX. Ha, isn't that amusing.

But wait, there's more: one of the songs on the ep is called 'Stupid Canadians'. It's a Neos cover. Though that's not mentioned on the ep itself; you're ought to deduce it from the fact that they cut'n pasted the lyrics from the Neos 'Hassibah Gets the Martian Brain Squeeze' (on the legendary Rat Cage records) insert into their own insert. Oh, and evidently, The Neos were indeed a Canadian band. Haha, you gotta laugh! At least I did.

Obviously this is not just a NOFX-thing; the heavy underground music is laden with all sorts of references. Good lord, the intellectual satisfaction here...

Now what's enjoyable about it?

Maybe it's the cracking-the-code-factor that comes with a minor hint of complacency when you succeed in the endeavor. Maybe it's a matter of appreciating the witticism; to welcome a finespun example of craftsmanship, so to say. Maybe it's grooving on a type of social affiliation; the idea of carrying common cultural baggage: unity for the hardcore-punks, the elite for the trve or a unisono group burp for them death metal bro's. Maybe it's something else and maybe it's a combination of all things mentioned. Honestly, I wouldn't know until it stared me right in the face.

What's a better way of exploring the rabbit hole of heavy music references then through a good ol' mixtape. You'll find a handful of tunes I selected and we have the fine Wangedrag characters assembling additional songs to test your pelvis mobility while strengthening that core. Go, go, Richard Simmons! Lastly the theme is explored via an interview with Jeroen Pedé, vocalist of the Flemish black metal band Alkerdeel.



mmmmmm drop!

Hip-hop is one of the genres that lends itself perfectly for referencing be it through lyricism or the use of samples. It gets even more interesting if one of 'the' sample bands par excellence has ties to the 80's NYHC scene. Obviously, I'm talking about the Beastie Boys. There are literally books written on musical and lyrical references in the BB discography, so I'll gladly limit myself to a few examples by way of illustration. For instance you might have noticed a bit of Ramones in 'High Planes Drifter'. Or the song 'Eggman'; with that title they just had to reference their own HC anthem 'Egg Raid on Mojo', didn't they? Hey, remember that weird intro squawk on Bad Brains' 'Supertouch/Shitfit'? It's echoed on 'The Maestro'. And while we're doing intro's: can you recall The Germs' 'Richie Dagger's Crime'? Coming right back at ya in 'Dub the mic'. Even if you're only somewhat familiar with Black Flag's 'Rise Above' you'll easily recognize it in 'And What You Give Is What You Get' (identify that same riff in Death Grips' 'Klink', and while you're at it catch H.R.'s falsetto in 'Face Melter' of theirs). Pretty fly for a bunch of punk guys.

Blitz Second Empire Justice (1983)

You might know Blitz as that old British Oi! band, and if you have a HC background you probably came to know 'em through Judge. They did do the Oi! very well indeed. Though, somewhere around 1983 the boys were done with the streetpunking and the moonstomping and went all post punk instead. Whether they were as good at that is up for discussion, but I'd recommend the A-side of their Second Empire Justice album to pretty much anyone. Try it and I'll bet you'll start humming 'Love Will Tear Us Apart' after exactly 30 seconds. No? Then wait for the song 'Acolyte' to start: half a minute of boredom, 5 seconds of music and 'hupsakeetjes' you're all 'love will tear us apart'-ing again. Obviously they must have known the Joy Division single, and I

have a hard time believing that none of these gentlemen heard the resemblance. Especially when taken into account that Martin Hannett's companion Chris Nagle was on production duties: the exact producers responsible for that Joy Division sound to begin with. A simple sales trick or a gentle reference? I'll go for the latter.

Deja-vu

Visual references. This is self-explanatory. In the third Boothaeven's Magazine I got Spoiler saying something like this: "There was a point where every single hardcore band would do a 'rip-off' design. I understand wanting to reference your heroes and I've been guilty of it to an extent, but seeing bands just literally copying the same couple of designs over and over gets really old [...]. If I look at your merch table and it's full of the most obvious overused designs (Judge, Side By Side, Project X) I'm not gonna watch your band".

But I just might, unless you really did the Judge, Side By Side, Project X-echo. There's a line to what's acceptable.

Allow me to nerd this thing out for you a little further via the principle of 'translatio, imitatio, variatio et aemulatio'. Not a Harry Potter spell, just some thoughts on aesthetics that were trending in the 16th century.

'Translatio' is where they translated an esteemed text to get acquainted with the author's style... Bit like doodling a Mayhem logo or covering a YOT-song during practice; nobody cares, but it's fun and you might learn something out of it. 16th century we would first quote Spoiler and thereafter say that putting out a record with the Straight Edge Revenge artwork only with your band's name instead of Project X's on it is mere 'translatio'; it's been done.

Now you're acquainted with the style, you should do something new-ish with it: chew on it a bit (variatio) or bring it into a new context (imitatio). "Same-same, but different." Guess our beloved genres' output as a whole would fall for the most part into the 'variatio'-category. If OK for them then, it shall remain so for us too. Stay true! 'Imitatio' in a more narrow sense, is where the referencing thing gets amusing. Take for example Ed Repka's cult cover art for Massacre's death metal classic From Beyond. It's that pink painting depicting tardigrade looking creatures coming out of a black hole... Wouldn't it be curious to see ostriches coming out of it instead? Voila: Ostriched Existence by Shinda Saibo No Katamari. Or when Supertouch goes into Blue Note territory with The Earth Is Flat artwork. Portland's Soft Kill is pretty great at re-using graphics as well, and make sure to check the Maggot Stomp promo material for further examples...

And 'aemulatio'? That's just bringing it to another level. The Death to your thrash. The new Death to your old Death. The Bad Brains to all pre-Bad Brains. The Mark McCoy...



Well, that was unexpected.

"From the East Coast to the West Coast, Gotta gotta go, True sounds of a revolu...", you're singing along aren't you? As you know Roger Miret wrote that intro for Raybeez who had passed away not long before. I'll quote from his autobiography: "...and I felt like he was looking over my shoulder and guiding my hand when I wrote it." Considering the fact that these were Raybeez' exact words, I'm inclined to believe Roger. It's an OK reference, but, you'll easily connect the dots on this one: after all it stays within a specific circle (NYHC, the early Lower East Side scene, current/former AF-members). Next up: a little less obvious, but still NYHC-related. Are you familiar with the screamo/Ebullition band Orchid? Check out the song 'Weekend At The Fire Academy' (on 'Chaos Is Me' from 1999). I bet you recognize that intro, yet I'm curious how long it will take you to pinpoint it to a classic 80's NYHC band.

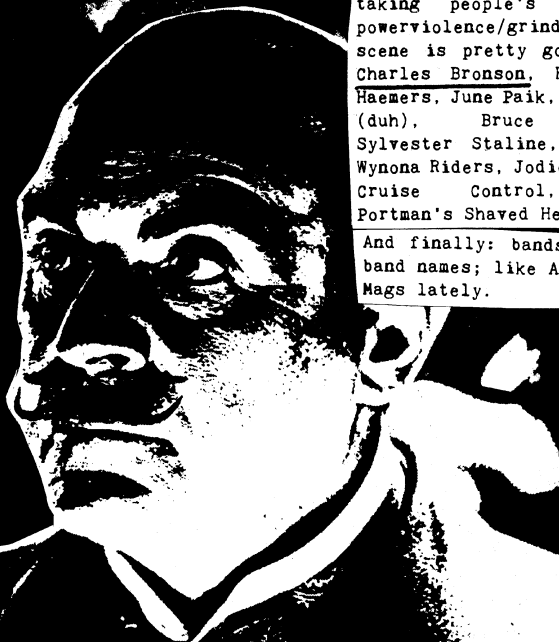
Game of the name.

Evidently song titles are popular band name material. For a few classic hardcore records it holds up to a degree where you can question why a particular song title isn't also the name of a band. For instance: Minor Threat's 'In My Eyes': the title track, 'Out Of Step' and 'Stepping Stone' are all HC bands, yet no band has chosen the 'Guilty Of Being White'-tag. Presumably for the same reason why we don't have a 'Fascist Attitude' or 'Society Suckers'. Though, we did have our Reagan Youth and Adolf Hitler Klan, so who's to say... Another classic album: Straight Ahead's 'Breakaway' EP. 'Not Afraid'? Yes. 'Breakaway'? Yes. 'Right Idea'? Yes. 'Spirit Of Youth'? Jawel. 'Straight

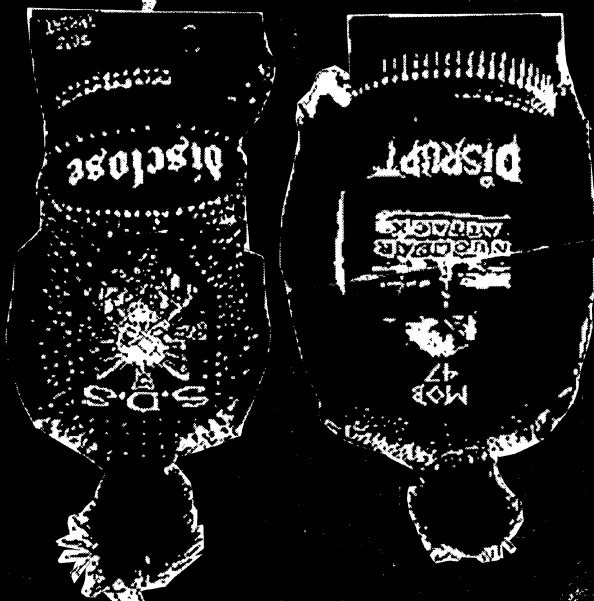
Ahead'? Obviously. But 'We Stand'? No, and I get that, even 'We Stand' sometimes just wants to sit without people commenting on it. A similar thing with AF's 'United Blood' ep: would you feel like being in the band 'Discriminate me'?

Another category has bands taking people's names. The powerviolence/grindcore/screamo scene is pretty good at that: Charles Bronson, Henry Fonda, Haemers, June Paik, Chuck Norris (duh), Bruce Campbell, Sylvester Staline, Rambo, The Wynona Riders, Jodie FASTER, Tom Cruise Control, Nathalie, Portman's Shaved Head...

And finally: bands using other band names; like ACxDC. Or Cro-Mags lately.



Wangedrag selecao



Teenage Depression

False Jesii, Part I
(Skank or Die, 1984)

Pissed Jeans

False Jesii, Part II
(King of Jeans, 2009)

Teenage Depression never recorded a follow-up to their 1984 ep 'Skank or Die'. So far for a 'False Jesii, Part II' thus. Unless of course you take the Pissed Jeans song into account that was released a quarter century later. Lyrics for the first False Jesii are pretty remarkable as well. I cite: 'Henry Rollins could someday maybe take a shit in a dioxin laden prison. Wake up, 'pain' tatooed on his forehead. Rolling in agony of first noble truth. Henry Rollins, the screaming Buddha Jesus phallus gets fucked up the ass by mean old warden'.

Skiplickers

Vile Human Being
(Skiplickers, 2016)

Discharge. Disclose. Disrupt, Discard, Disarm, Dishonorable-Discharge. Dis-tank... Next to a great deal of Dis-core, there's plenty of lickers-core too: Sweden's Skitslickers /Shitlickers might have set that trend. Skiplickers from Sheffield (UK) is a great present-day example. And yes, there's a Dislickers somewhere out there as well.

The Cure

Grinding Halt (Three
Imaginary Boys, 1979)

From a musical perspective they don't have much in common, but the Dutch powerviolence / grind / HC band Grinding Halt was named after this poppy The Cure song. Who would have guessed that?

SEX DWARF BUMMED MY BUFFALO

...If I ever get my hands on
that little f**ker I'll kill him!

Lepers

So We Can Talk (Evil Music, 1983)

The track is basically a John Hinkley Jr. poem set to music. Hinkley went into history as the figure who, in true Taxi Driver style, attempted to assassinate US president Ronald Reagan as a way to impress Hollywood star Jodie Foster. Somewhat related: days after the shooting the HC band JFA was formed, the Jody Foster Army that is.

Ramones

Bad Brain (Road to Ruin, 1978)

Warthog (Too Tough to Die, 1984)

When Jazzfusion band 'Mind Power' altered their sound to punk music, they re-named their band after a Ramones song.

A Similar thing goes for NYHC band Warthog previously known as 'Chain Wallet' (hence Warthog's 'Chain Wallet demo' EP). Fun fact: In an interview for the ezine YellowGreenRed vocalist Chris Hansell explains the birth of Warthog as follows: "Mike (Gorup), Ryan (Naideau) and I were outside of a show at Tommy's Tavern and discussed the idea of starting a band with the sole purpose being so that we could name it Chain Wallet". Sadly, they had to change their name because bass player Mateo Cartagena disliked it, and evidently because The Ramones rule.

Killing Joke Eighties (Eighties, 1984)

Depending on your age or punk-factor the opening riff will sound as a) Nirvana's 'Come As you Are' (1991), b) Killing Joke's 'Eighties' (1984) or c) The Damned's 'Life Goes On' (1982).

Adrenochrome

The Knife (The knife, 2021)

Adrenochrome is a compound formed in the human body through the oxidation of adrenaline. It's said (in for example an Aldous Huxley essay or Anthony Burgess' Clockwork Orange) to induce hallucinogenic effects, though that seems to be mere hippie hearsay. According to fictional character dr. Gonzo (in: Fear and Loathing in Las Vegas, 1971) "There's only one source for this stuff... the adrenaline glands from a living human body. It's no good if you get it out of a corpse." For many a conspiracy theorists a solid base to give the notorious chemical its satanic edge. But most notable Adrenochrome is a Sisters Of Mercy song.

Mutated Void

Afraid to Make Change (Roses Forever, tba)



Name, art and music wise it's a blend of United Mutation and Void, and it rocks! LP on Iron Lung Records before long.

The Vicious

Suicidal Generation (Suicidal Generation, 2005)

"Musica del barrio, para el barrio". According to Kerrang Magazine Generacion Suicida is Los Angeles's most authentic punk band. It might come as a bit of a surprise that these güeyes were initially inspired by Swedish punk band The Vicious (pre Masshysteri), hence el nombre de la banda

Sex Dwarf

Deras Ord (Non-stop Erotic Noise Cabaret, 2014)

"Sex Dwarf, isn't it nice? Luring disco dollies to a life of vice." The controversial song 'Sex Dwarf' is to be found on synthpop duo Soft Cell's debut album 'Non-Stop Erotic Cabaret' (1981). That explains the album title 'Non-stop Erotic Noise Cabaret' from Swedish noise-punk band, you guessed it, Sex Dwarf.

Elton Motello

Jet Boy Jet Girl (Pogo Pogo/ Jet Boy Jet Girl, 1977)

When in the studio, it wasn't his usual band (Bastard) but an ensemble of guest musicians that played Alan Ward's (Elton Motello) 'Jet Boy Jet Girl'. Reason why the exact same backing track could be used for Plastic Bertrand's hit song 'Ça Plane pour Moi'. Also: US radio station WIOD got gravely fined for airing the song due to the controversial lyrical topic.

Circle Jerks

Don't Care (Group Sex, 1980)

Black Flag

You Bet We've Got Something Personal Against You (Jealous Again, 1980)

The Greg Ginn/Keth Morris composition 'Don't Care' was meant to be a Black Flag song. However, when Morris quitted Black Flag he used the song for the Circle Jerks' debut album (same goes for 'Wasted', which can be heard on both Black Flag's Nervous Breakdown and Circle Jerks' Group Sex). Subsequently Black Flag recorded 'Don't Care' for the Jealous Again EP albeit with revised lyrics: "you bet we've got something personal against you".





ALKERDEEL

"ripped from Neil Young's 'Dead Man'!"

interview with Jeroen Pede

live photography by
Tomy Devogelaere

There are a fair bit of nods in Alkerdeel's output and only every now and then they're explained. I imagine a lot goes unnoticed thus. Doesn't it sting at least a tiny bit that people don't fully understand the seize of what they're dealing with?

Not really, as we aren't this cryptic to challenge the audience. Alkerdeel was founded with the sole purpose to create the music we didn't encounter at that time. Music that we wanted to hear ourselves. Except for Unearthly Trance, nobody that we were aware of was blending primitive black metal with sludge. Everything we do, is to challenge ourselves. Lyrics for example are something I really struggle with. I never listen to lyrics, hardly read them, and then to come up with them myself isn't as natural as making the artwork. I think in pictures, not in words, with a lot of analogies, and I try to find out how far I can take it, to create something suggestive and surreal, that still makes sense. And that's exactly how we create our music. We wear our influences on our sleeves, but the last thing we'd do is just copy for the sake of it. If we copy, it's more to be seen as a homage. And there are a lot of these. Easter eggs.

I experienced so much joy discovering the details of Iron Maiden covers when being a kid; trying to find the Derek Riggs signature that could be written on a tomb stone or on the metal plate to hold Eddie's head together. Also, in medieval woodcuts many taboos were hidden as metaphors: a broken branch meant a boner for example. Alkerdeel works in a similar way: like the devil, we like to challenge and, especially, confuse.

Of course we appreciate people trying to find out what we're dealing with or discover what's hidden, but we don't see it as a lost chance if things get lost. Music, or art in general, shouldn't be served on a silver plate. Especially not if you're wandering around the realms of an underground genre with sloganesque quotes as "Do What Thou Wilt Shall Be The Whole Of Law" or "Death to the flock". People should think for themselves.



The remastered version of 'Morinda' came out earlier this year. What catches the eye is that new red sleeve; a reference to cover artwork from early Beherit. Blasphemy... and indeed, the only thing still missing is a white touch of Moyaen.

Obviously color etiquette exists as well within BM, and I can easily see how that appeals to you as a designer: for instance a black background with a purple image equals 'De Mysteriis Dom Sathanas' (only looking at Vorde's debut brings you into a Mayhem-kinda mood), Barbie pink is a no-go (cf. 'Sunbather'), etc.

And then there's Alkerdeel's 'Lede'; that's probably the least black metal color pattern possible. Do you somehow enjoy that kind of contrariety?

Everything should be possible, there's no reason not to use pink for any (black) metal cover. Black metal means to me: no limits. There are no bad ideas, only bad renderings of an idea. And that's what happens a lot. Take 'Sunbather' for example: I don't know the motivations behind the artwork, there was some fuzz about it, but I never heard the story behind it. My poorly researched opinion on that artwork is that they tried to shock, rather than to try something new, and then I would find it an even poorer attempt. Shocking is not of interest to me, that's something for Alice Cooper. At the same time, my opinion is not an expression similar to the genre police's do's and don'ts. Although I can often understand their

frustrations, it's not worth the energy. I don't see any difference between Deafheaven's pink sleeve or another silly panda cover with grins, axes and second hand shop crucifixes.

From an aesthetic point of view solely: could you be tempted into making a piece of Alkerdeel design that ticks as much graphic BM conventions as possible, just for the fuck of it?

We once did a spray-painted dragon, but that was a joke. I actually think our covers do tick quite a lot of black metal conventions: we use a German gothic font, there are dead bodies to be found albeit from frogs, 'DyoDyo' had a scary creature and the new one has occult symbols. The only thing we haven't done so far is corpse paint, as nobody of us likes make-up.

Not that long ago there were some Belgian black metal records piling up around my record player: Alkerdeel's 'Lede', that Perverted Ceremony debut and the vinyl release of Forbidden Temple's 'Sortilèges'. I know it's bon-ton to link Belgian culture to surrealism but I always figured that to be a rather hollow stereotype. However: when I saw that orange/blue Alkerdeel cover with a farting demon, the PC dude's white basketsloefkes (sneakers) peeping from underneath his evil cape, and the FT guy showing off his bow saw, of all things, I kinda felt that supposed surrealist vibe. Are we surrealists after all?

It's difficult to answer this without falling into stereotypes, as you said. We do often refer to surrealism as an influence, without having studied this art movement in depth - of course we do know Magritte or Delvaux. Let's say it's more figuratively. Maybe our approach of surrealism is closer to the warped world of psychedelics, dreams or tales like Alice in Wonderland. I don't know if Belgians lean more towards surrealism than Germans or French. When referring to Perverted Ceremony's white sneakers, I'd think it's a matter of nonchalance rather than intention. And with nonchalance we're coming closer to the idea of




'laisse-moi-faire' or stubbornness, which is one of those stereotypes that suits the average Belgian resident. Which is - not my theory - because we were invaded so many times: having had different rulers, with different laws, people simply started to not care and do whatever they liked. Some also link the amount of corruption - big scale but mostly small scale - to this idea. And this behavior of not really caring, is something that I indeed discover in quite some Belgian bands, of which Lugubrum is the prime example.

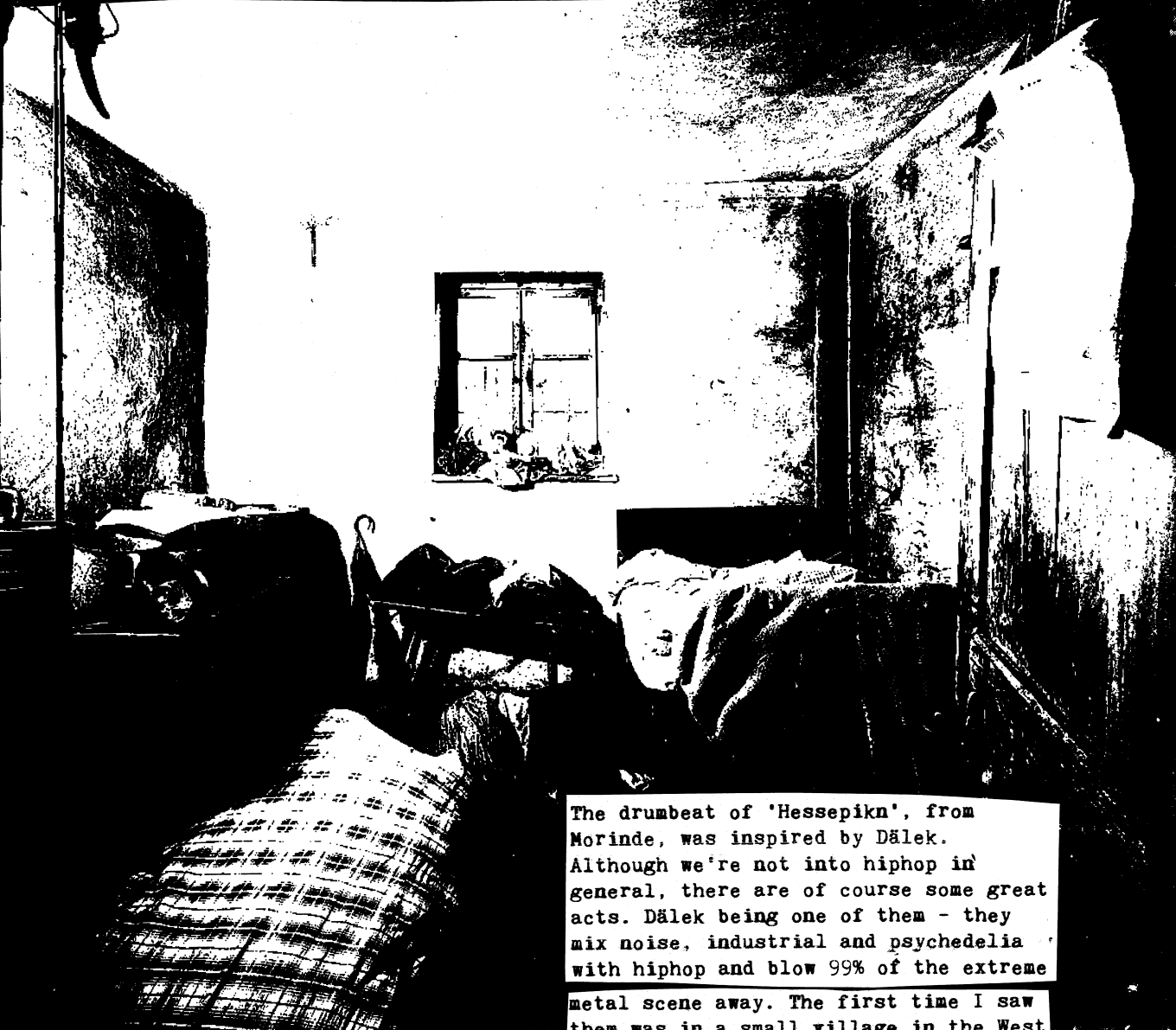
Besides the Enochian aspect, the cover of the more limited slipcase edition of 'Slonk' refers to Isvind's 'Dark Water Stir'. Actually, I assumed it to be a reference to Khanate's debut and the work of Stephen O'Malley, which wouldn't be too farfetched either. Does that Isvind cover really speaks to you? Ha, you might even consider doing a possible future repress with a red sleeve as well (cf. 'Intet Lever' & Morinde).

Stephen O'Malley has definitely influenced me at the turn of the millennium. Not only as a designer but mostly musically. I knew him from Descent Magazine, before he became more notorious for his artwork: articles with Emperor were published before the members themselves knew Faust committed murder, a young Varg talks about 'Vargnatt' and 'Bergtat', demos from Kvist. In The Woods or Hades were reviewed... That magazine was not only a gateway for me into black metal, but mostly, for fans in the US in general.

I remember that some friends and I were early adopters of Sunn O))), drove to Germany to see them play with Boris and Switchblade in Germany for an audience of maybe 30 people - and although it's certainly not a case of "their demos were better", my interest faded away after the White albums. So I can hardly say S.O. was an influence to us after 2010. I do understand this reference in regards to the geometric structure in the background of 'Slonk'. The origin for that structure stems from the logo for Asva I made, when releasing the 'Bring Me The Monkey' 3 inch, when Luchtrat was still active as a label. I found the guidelines, used to construct the logo, far more interesting than the final logo itself. I wasn't self-assured enough at the time, but looking back, I'd better used those as the final logo instead. My research into the Enochian Key and the drawings, that led to the main structure for the artwork of 'Slonk' started that same period.



Isvind was one of the first black metal bands I saw live - they played in The Rock Temple in Ruddervoorde somewhere in the mid-nineties. The same venue you see in that famous 'Black Metal in Belgium' documentary. I remember their gig as very harsh yet atmospheric; the real deal coming from Norway. You have to realize, back then, the genre was far, far more underground than it is now. The genre was pitch-black, but at the same time, full of clowns too: vampires, viking soldiers, posers ... they were all around on and before the stage. Isvind was ice cold and primitive, almost punk - which was my first impression of black metal, when I heard Darkthrone: satanic punk. Isvind could create that atmosphere on stage - and discovering that white cover with only an embossed logo was a bit of an eye opener. It's also an answer to a previous question: you shouldn't tick the obvious boxes to make something work. Don't know if it's relevant, but that debut and their 7" are the only works I like from Isvind. To me, they never reached a similar standard on later albums.



We all know that 'Only death is real!' shibboleth (Hellhammer?). Alkerdeel has some variations on the theme as well: 'Only live is real!' (Morinde), 'Only awdeud is real!' (Slonk), 'Only the lonely!' (Lede) - They're somewhat curious, those slogans. More often they are extremely trite. 'Only death is real!' for instance, what does that even mean? From a logical point of view it's nonsensical.

The nonsensical is exactly the reason why we're making our version of it. If you're asking what it means, I don't have a clue myself. Think you're correct: Hellhammer was the first to use it, however we adapted it from Isengard, the side project from Fenriz (Darkthrone). It was printed on the inner sleeve of 'Hostmorke'. He probably took it from Hellhammer. Other favorites - and I leave open if I mean this positive or negative - must be "Pizz Off" (Aura Noir) and "I wonder about life even though death is close" (Ophthalamia).

So far we mostly tackled visual references, but I understood there are some musical references in Alkerdeel's output as well. Could you share a witty one with us?

The drumbeat of 'Hessepikn', from Morinde, was inspired by Dälek. Although we're not into hiphop in general, there are of course some great acts. Dälek being one of them - they mix noise, industrial and psychedelia with hiphop and blow 99% of the extreme

metal scene away. The first time I saw them was in a small village in the West of Flanders called Bissegem. The venue was nothing more than a regular bar and outside there were these kind of festivities going on to celebrate the founder of Miss Belgian Beauty. In front of the door there were these Peruvian people dressed up in fake-traditional clothing playing flute and selling woolen sweaters. A very interesting contrast when leaving the bar to have some fresh air after the demanding beats from Dälek.

Another one - the peaceful and slow opening of 'De Bollaf!' has Earth's 'Hex' all over it. Think it was mostly I who pushed this, as the others found it totally boring to play. I once played "Hex" with my dad in the car, and he instantly shouted: "This is ripped from Neil Young's 'Dead Man!'" (A movie soundtrack with Johnny Dep - check it out!).

Sometimes it's in the details: there are some great "ughs" in black metal: Enslaved's 'Alfadr Odhinn' and Absu's 'Morbid Screams' for example. To hail this tradition, I've put one in 'Zop' that's totally dedicated to Joyless' Motorhead cover '(Don't need) Religion' from the 'Unlimited Hate' album. There you go!

And since this interview is about references in heavy music: please tell us about an example that you found particularly interesting (graphical, music wise-)?

The easiest that comes to mind is Fenriz from Darkthrone who has included a detailed list of references and influences ever since 'F.O.A.D.'. Also the patches that decorate the battle jacket of their mascot promote the bands they like: Teitanbloid, Morne, Nocturnus, Deathhammer -

Although I'm not that big of a fan of Mglá, I found the cover artwork from their latest album 'Age of Excuse' very impressive. It was drawn by a Polish illustrator, Zbigniew M. Bielak, who has drawn covers for Watain, Craft, Ghost, Mayhem and even Body Count. He has a background in architecture, which

you can easily recognize in his work. The cover from Mglá was based upon Ensor's 'L'Ange Exterminateur' and is quite different. It's almost if Ensor's drawing was an early napkin sketch for the image that you can see on Mglá's album.

I'm circling like a vulture around Darkthrone, but this time they're honored by Obliteration. On 'Necropsalms' you can hear riffs that are 100% the same as 'In The shadows Of The Horns' ('A Blaze in The Northern Sky'), even some Celtic Frost ('Procreation of The Wicked'), and how can you not recognize where his shout "Eternal Winter" comes from. All done with the necessary respect though. Darkthrone actually even reverts riffs from their own: listen to the opening riff of, again, 'In The Shadow Of The Horns' and 'Beholding the Throne Of Might' ('Panzerfaust'). It's totally similar yet reversed. We've done that too on 'Lede': the opening and one of the closing riffs of 'Grát De Leenaf' are also the same, yet - reversed. While we're here, let's focus on that title 'Grát De Leenaf': this ain't foreign language, but it's pure Flemish dialect, being an old expression for being totally exhausted. Only the "á" makes it a bit confusing: we've added this Nordic umlaut on top as a reference to 'Nattvindens Grát', an atmospheric doom band from Finland that appeared on every single tape trading list in the nineties, but that nobody seemed to like. Rightfully so, as the vocals were so horrible you'd scratch your own face open. Some of the members went to form Nightwish later on. Keep on scratching.

